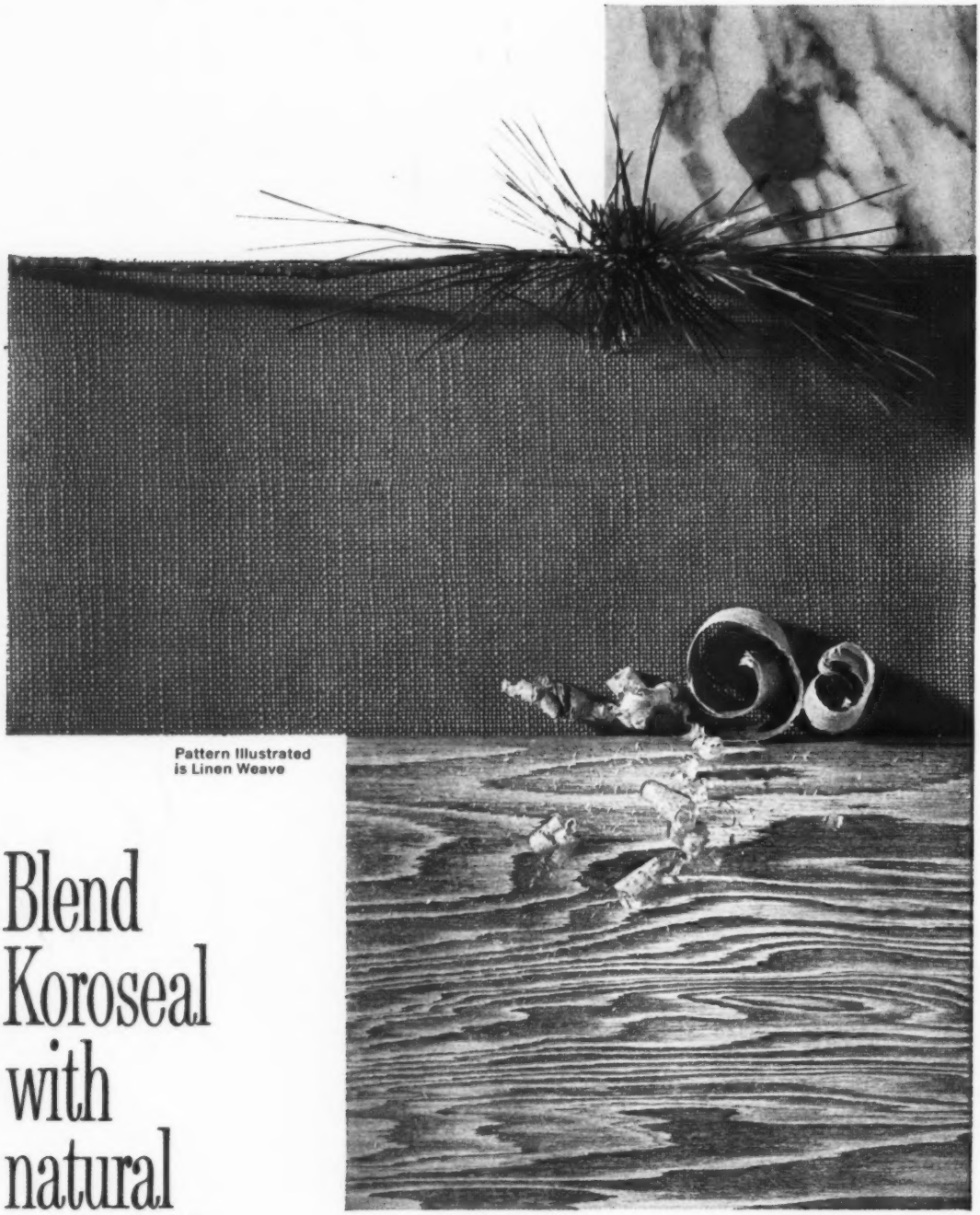
NTERIOR DESIGN

AUGUST 1961



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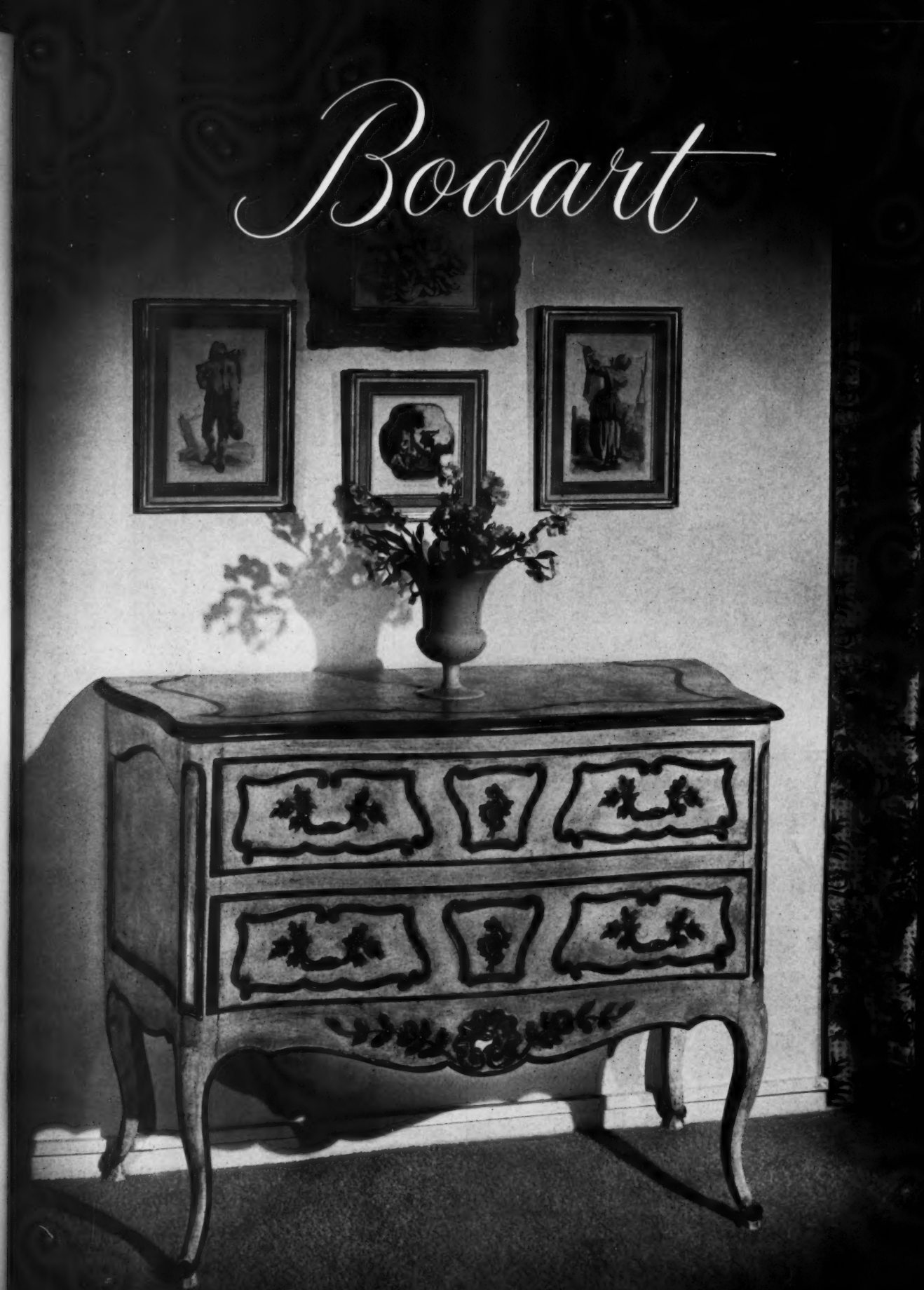

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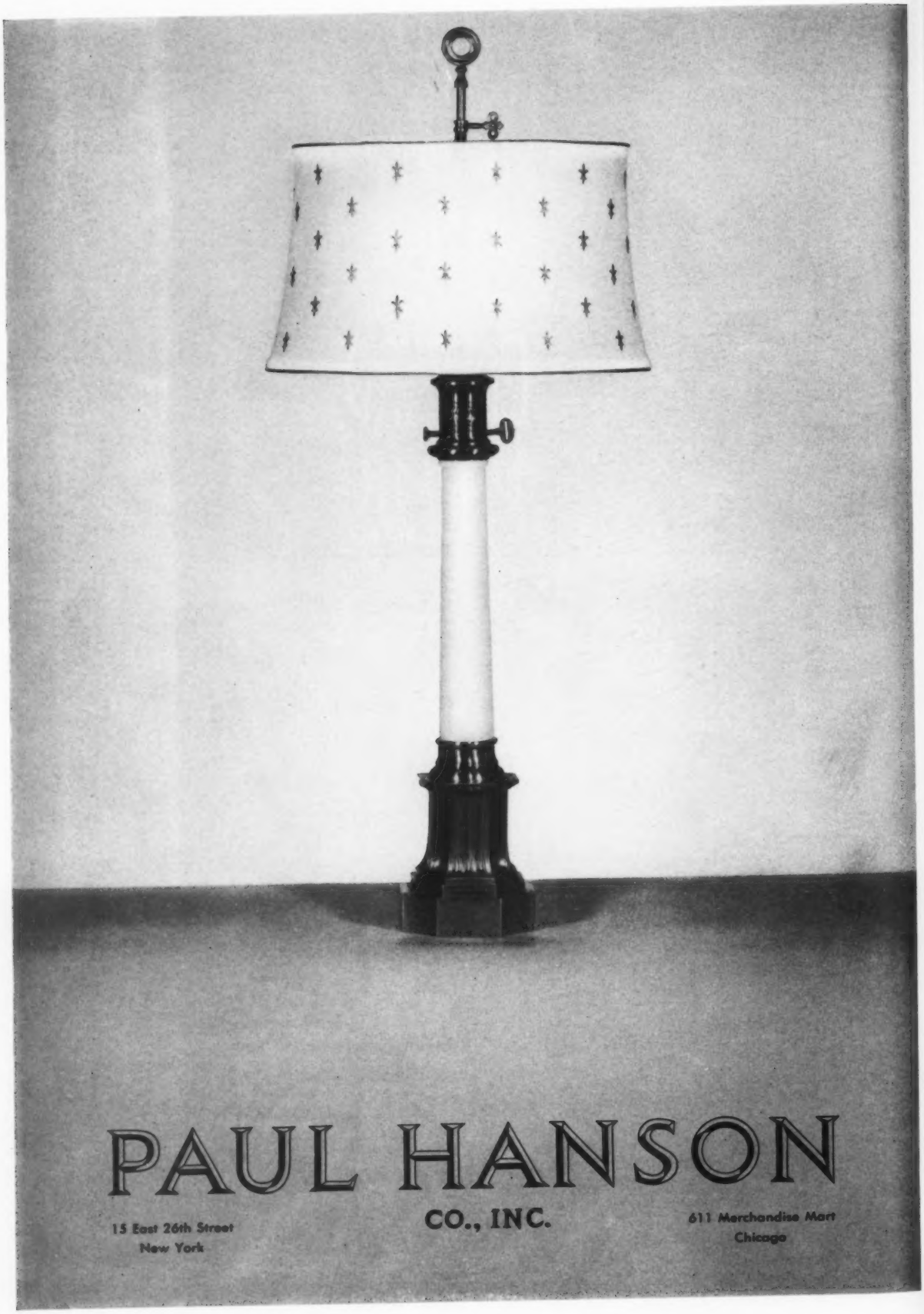
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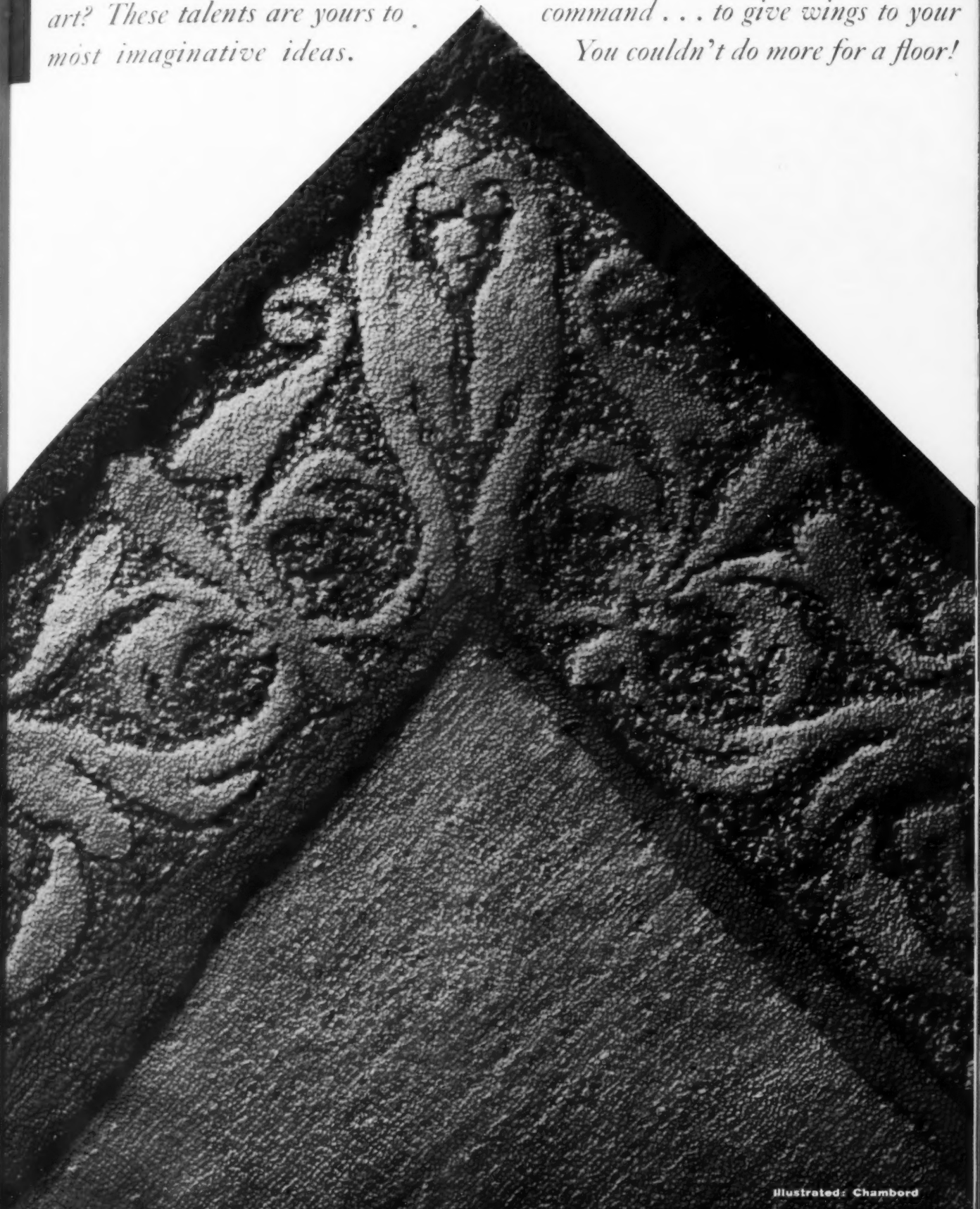

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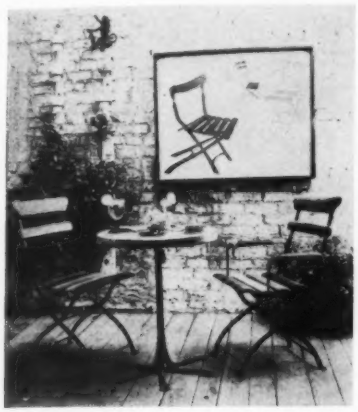
Market Spotlight

A BRIEF GUIDE TO NEW SOURCES AND PRODUCTS

Garden Furniture—Indoors or Out

A new collection of metal furniture reproductions shown at Orchard House, 245 East 58th Street, New York, is part of the firm's revolving exhibitions based on special themes. The chairs, photographed against a brick wall at one end of the showroom, have been



adapted from old park chairs and can be used indoors or out. They can be ordered as folding chairs, with or without arms, and with slats upholstered in a choice of fabrics, or with wood finishes. The table, too, comes in a variety of sizes with a choice of different wood tops. Other new items include a line of sectional sofas, beds, lounge chairs and ottoman—in iron—based on the famous Civil War campaign cot. These are reproduced to order in different sizes with a choice of Naugahyde or fabric upholstery. The beds come with mattress and side bolsters, to serve in a guest room or den. And the same decorative scroll base is used on a series of benches and tables, the latter with tops of marble, wood, glass or slate.

Fitting New Setting For Modern Furniture

Luxuriousness, spaciousness and light distinguish the new showroom of Knoll Associates, 320 Park Avenue, New York, designed by the Knoll Planning Unit under the direction of Florence Knoll. A fitting background for the handsome contemporary furniture and textiles, a large central area is the focal point where spotlights from the wood-louvered ceiling dramatically highlight Bertoia spherical chairs of gold wire in a patio setting with oiled teak floors and Moroccan area rugs. Office and residential furniture is shown in room settings around this central area with wall treatments of textured grass cloth, colored felt, photomurals—one of New York in the days of the Dutch settlement—oiled wood panels, sheer casements on window walls and vivid primary colors everywhere giving sparkle and life to the settings which include a living-dining room with Saarinen oval pedestal dining group and living room furniture by Florence Knoll, a bedroom, a contemporary one-room apartment and a series of office interiors, all incorporating new designs described elsewhere in this issue.

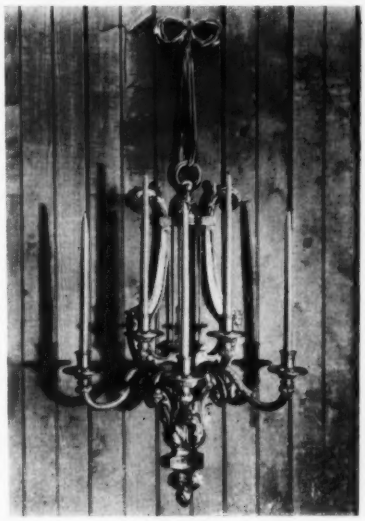
Quality a Characteristic

For generations the name Templeton has been a by-word for quality in the carpet industry. Conservative, yet always aware of changing trends, the firm, James Templeton & Co., Ltd., Glasgow, Scotland, represented in this country by Robbins Bros., Inc., 281-5th Avenue, New York, is a house where one has always been able to obtain the most authentic of 18th Century English florals and know that this high quality is one of their characteristics. An example is the company's line of Crown Broadloom Axminsters one of which is presented here, manufactured nine rows to the inch, giving this carpeting a close weave and a most luxurious appearance and depth. Now to match the 9′ and 12′ widths, the 26″ and 36″

carpeting is available for narrower areas to permit continuity of design. These match the wider widths thus allowing latitude in covering of rooms wider than 12 feet. In addition to the traditional florals these Axminsters come in Oriental and abstract designs and may be had on a cut order basis with delivery of from four to six weeks. In the Wilton group, the 27″ width is also available for the eight authentic Tartan clan plaid designs, so suitable for recreation or boys' rooms as well as commercial use.

New Source—Accessories

The Grand Galleon, a new shop at 163 East 53rd Street, New York, derives its name from the big trading vessels which went to sea during the late 16th and early 17th centuries in search of treasures. In the same spirit of adventure, the shop's owner, James H. Small, imports unusual and imaginative accessories from all parts of the world. The majority are antiques, many with fascinating histories to add to their lure.



For example, an old English carving from the Elizabethan period is plainly marked with a coronet crest and can be converted into a headboard. To serve the same purpose there is an Italian carved panel, circa 1810, with scalloped shell motif and drawing of fruits and flowers, probably removed from an old circus caravan. There are ceramic, urn-shape planters from Portugal and ceramic fruits and vegetables realistically colored or matte white. An old black lacquer English gramophone case with gesso gilt decoration in the Chinese manner was probably meant for a child's room.

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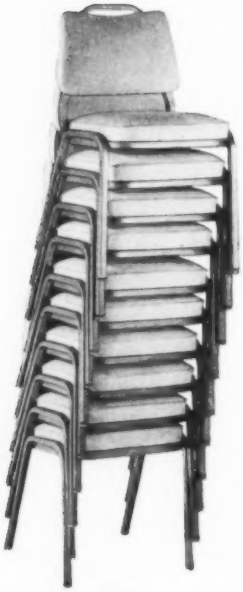
Shelby Williams

Style 8040



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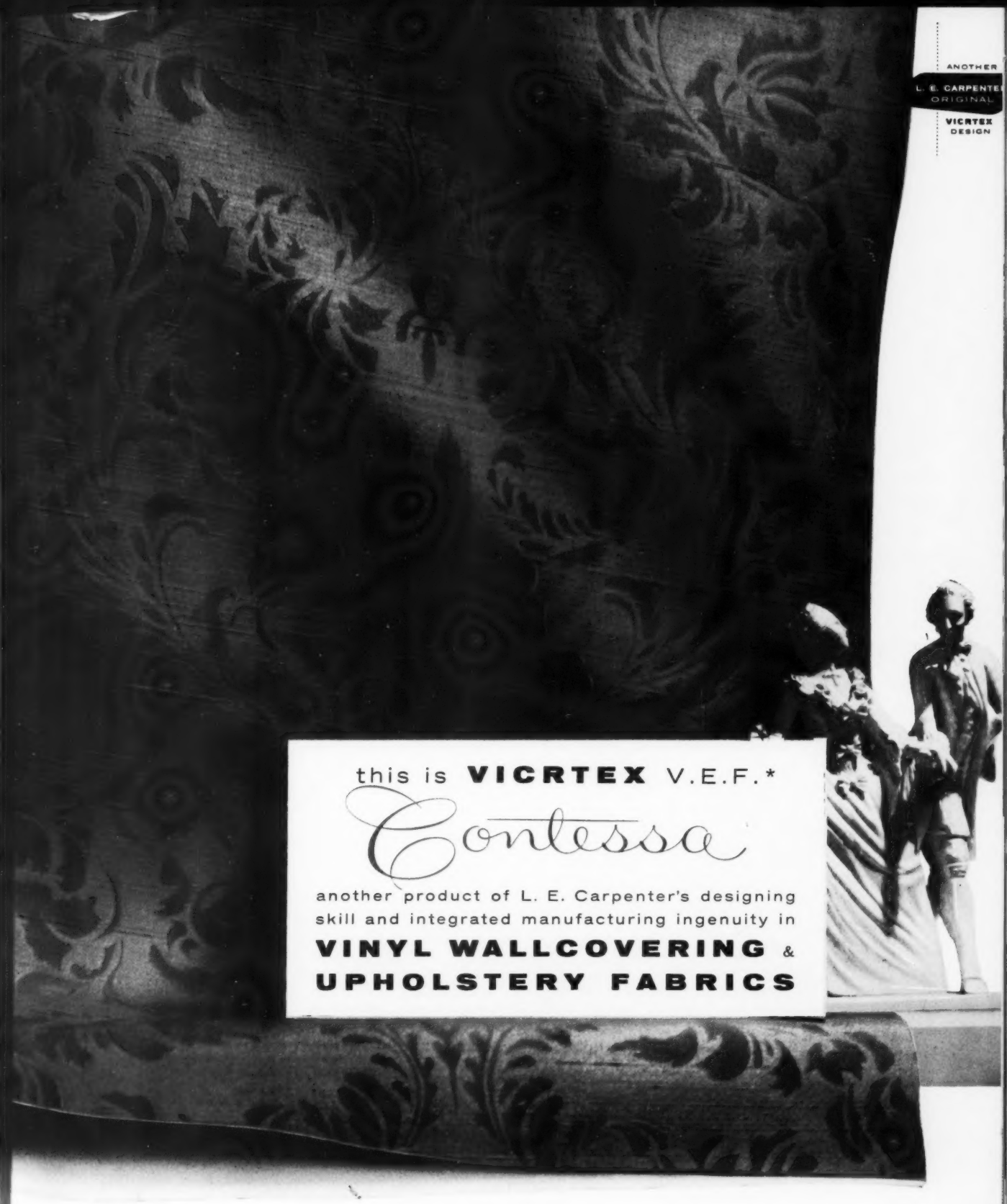

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Market Spotlight

continued from page 21

Rug Showroom Re-designed

Re-styled to display the advantages of its custom and imported collection of carpets, the showroom of Manuel Feldman Company, Inc., 18 East 53rd Street, New York, designed by Alex Bennett Kahn and Arnold Ward Studios, is now distinctively arranged in areas where the company's extensive range of carpeting makes selection easy and convenient. A specially designed vinyl floor with coordinated area rugs covers the main area, and as shown in the foreground illustrated below, the entrance rug in a vibrant red tone with contrasting squares ties in with the design of the floor. In the carpet department an opal colored all wool carpet covers the display area. Walnut paneling has been used extensively with one part of the showroom completely paneled in walnut and a picture gallery which displays installations mounted on walnut strips on the opposite wall. Exciting effects have been produced in the executive offices where an unusual designed two-toned parquet floor has varying types of vinyl inserts and a most handsome textured area rug in a daisy design of luscious pastel colors. Besides the company's domestic line, the collection includes handwoven imports from Japan, the Scandinavian countries, Belgium and a handsome line executed by incapacitated miners in Great Britain. The company is distributor for Roda closet accessories displayed advantageously on one wall.

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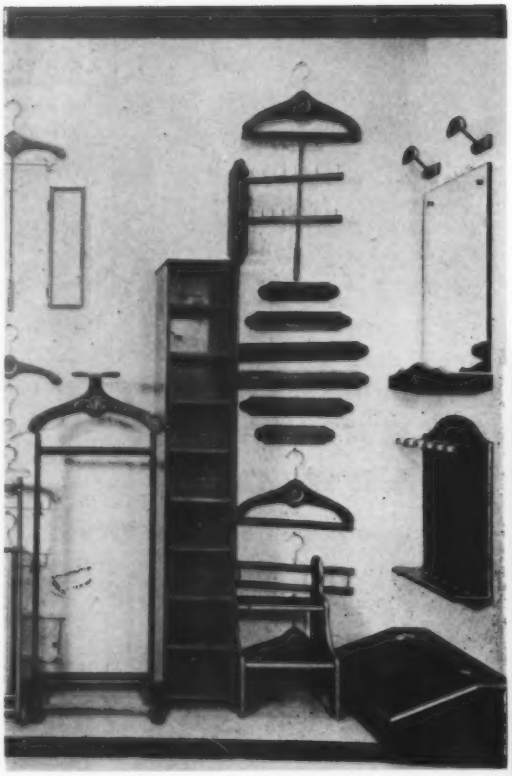

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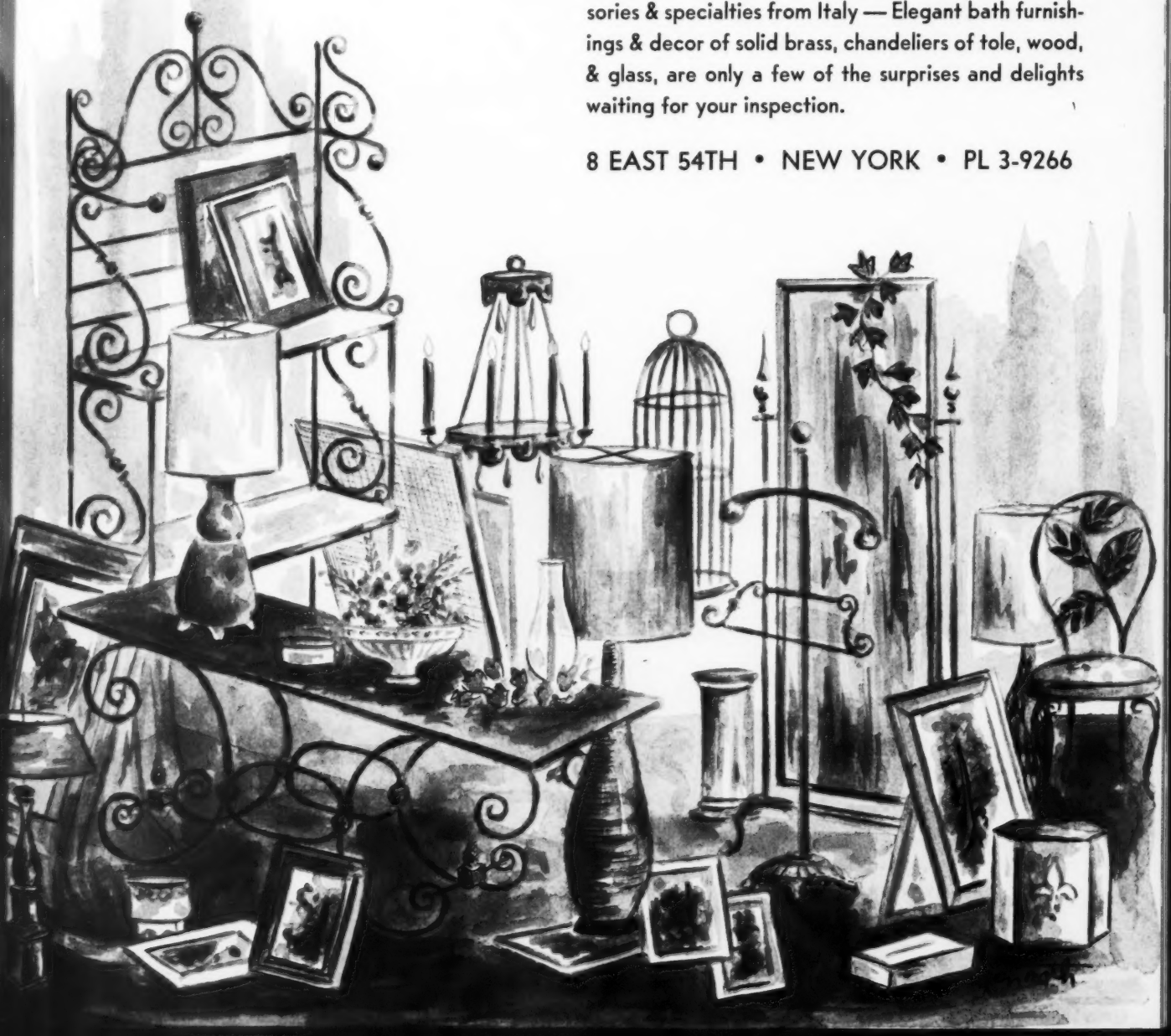

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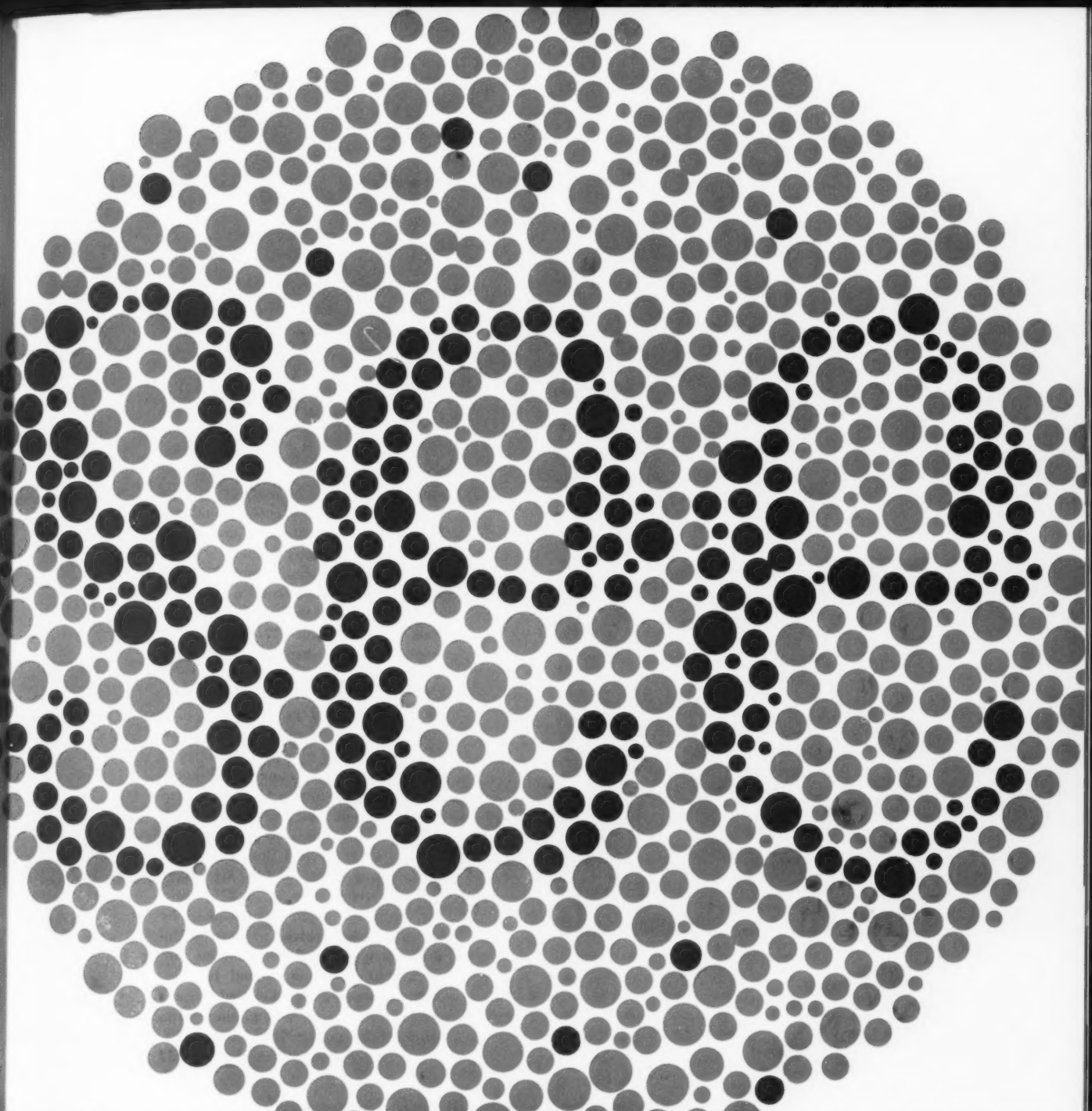

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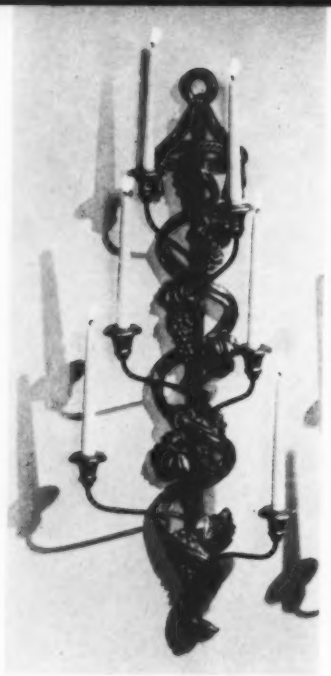

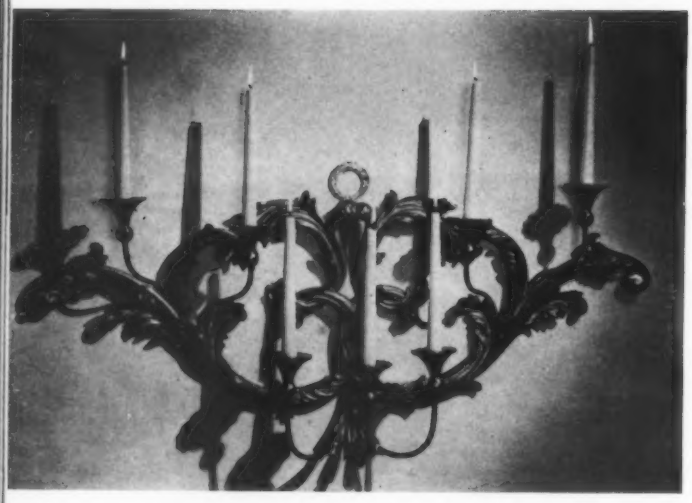

Market Spotlight

continued from page 24

Italian Furniture & Accessories

Interiors' Import Co. has opened a spacious new showplace at 208 East 52nd Street, New York. The showroom encompasses both the street floor and upper story and creates a striking background for the attractive collection, with off-white walls trimmed in gold, and sparkling vinyl floors in beige and white. Furniture and accessories are arranged in glamorous vignette settings with elegant mirror-console combinations in handwrought metal, marble-top cocktail and dining tables, chairs, sconces, chandeliers, planters, wall plaques, and various objets d'art. Illustrated is a view of the showroom as you walk in, with Louis XVI mirror with trophy motif, finished antique gold on a white background; almost life-size blackamoors are handcarved and flank an attractive wall grouping including Baroque scroll sconces in metal, Italian Renaissance wall planter, medallions in handcarved wood frames, and handpainted wood panels. Also introduced to coincide with the showroom opening are a pair of handcarved six light wood sconces in grape leaf designs finished gold leaf, a 7-light wall sconce in the Baroque style, and a 51″ x 27½″ mirror, in handwrought iron inspired by an 18th-century palace window in Modena, Italy. The firm maintains two workshops, in Florence and in Pisa, where over one hundred skilled artisans pursue the carving and gilding crafts inherited from their forebears.

Continued on page 34

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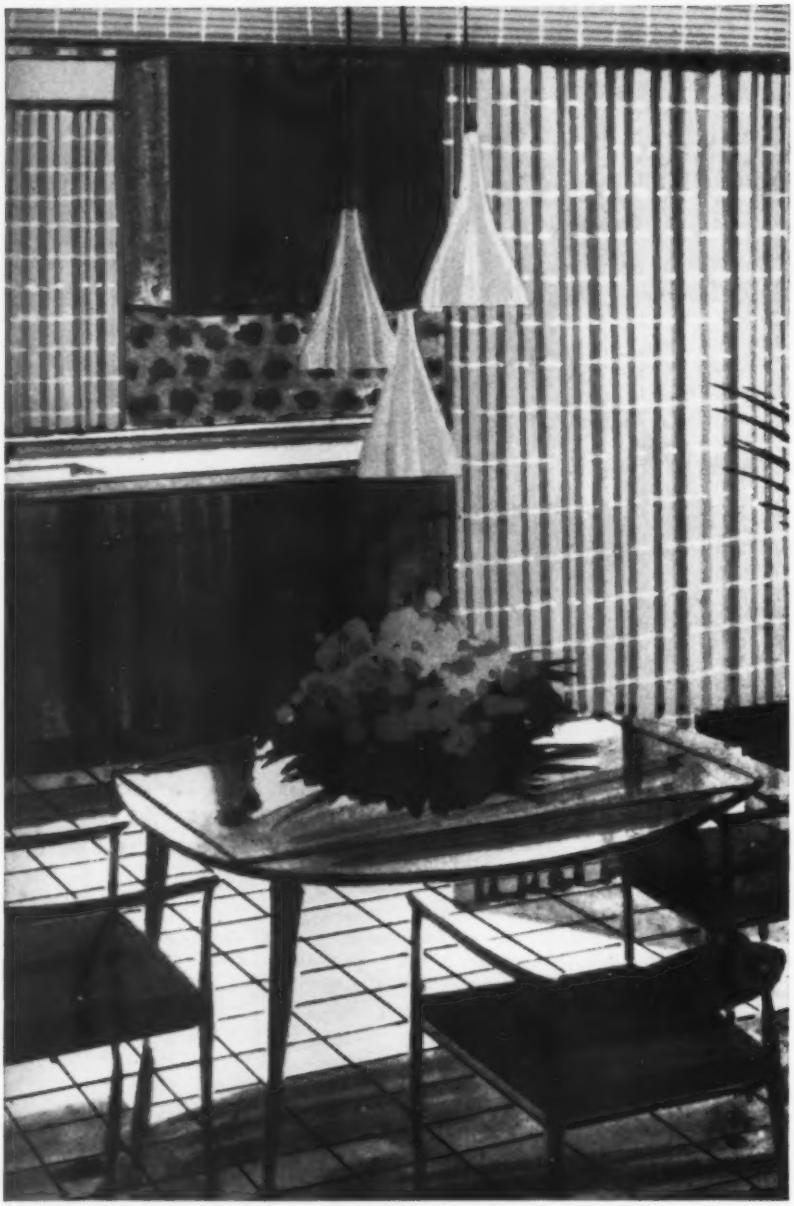

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Market Spotlight

continued from page 28

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For thirty-five years, the French & Italian Furniture Company, 215 East 47th Street, has been producing 18th Century furniture of exquisite workmanship and rare quality. This is due to the firm's strict adherance to traditional classical designs and the skills of by-gone artisans, as interpreted by the firm's own employees in its factory in New York, with particular regard to joining, carving and finishing. In its collection of living room, dining room and bedroom furniture, various woods and finishes are used with parquet top tables, painted *trompe l'oeil* on antiqued wood and chestnut and French walnut cabinets are noteworthy. Most of the furniture is available in various sizes but the basic design is never altered. The four illustrated here exemplify the inherent qualities of this collection.

New Accessories at Showroom Opening

One steps into the graceful aura of 18th Century America at the new showroom of Virginia Metalcrafters, 225 Fifth Avenue, New York. It is a handsome and dignified background for the authentic hand crafted reproductions produced by this well-known firm whose reputation is built on its century old tradition of casting in sand molds. Designed by Joan Carillo, the nine hundred square foot showroom is divided into six room areas in a color scheme of pastel gray-greens, blues and white against which the lustrous tones of the brass, iron and pewter products stand out. Sauterne wool carpeting covers the floor except for the patio area where white vinyl is used. A wrought iron dado of stylized oak leaves and acorns, specially made by the company as an example of its exquisite work sets off this area. Brass, iron and tin chandeliers are hung throughout the showroom for light as well as display. The company, which has been awarded the exclusive rights to duplicate historic Newport and Old Sturbridge Village decorative pieces, introduced twenty items at the opening—three charming candlesticks and a chandelier from the Newport collection and the Old Sturbridge pieces include trivets, a horse doorstop and eagle door knocker.

Continued on page 40

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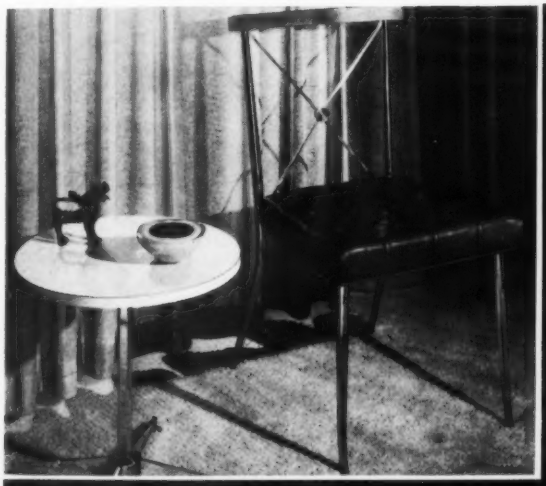

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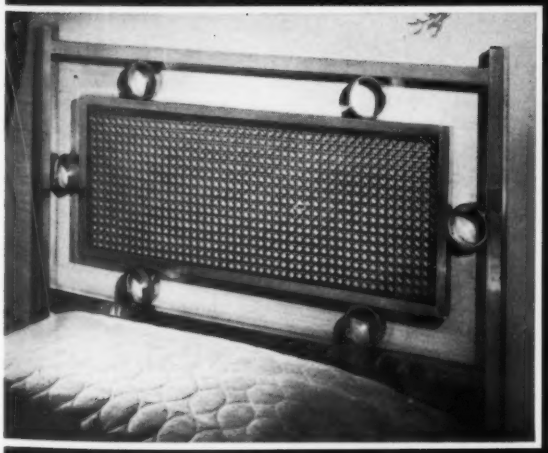

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1

2

Market Spotlight

continued from page 34

New Floor Coverings

1 & 2—Patterson, Flynn & Johnson have introduced a series of all-wool rugs simulating animal furs: illustrated here are the zebra and Kilimanjaro leopard; custom sizes.

3—From Bigelow Rugs and Carpets, *Flandre* has exclusive "Echo-Weave" construction in cut and loop pile texture in six multicolor combinations.

4—From Don Frazier "Istanbul Collection", this soft and fleecy area rug is handtufted in Alpujara weave of linen, wool and cotton yarns; available in several subtly abstract designs created by variations of pile heights; to order in any size.

5—New Wunda Weve line marks firm's entry into wool rugs exemplified here by Willowcraft, a tufted carpet with 100% wool face, the alternating high and low yarns simulating a basket weave; available in 13 colors.

Continued on page 44

3

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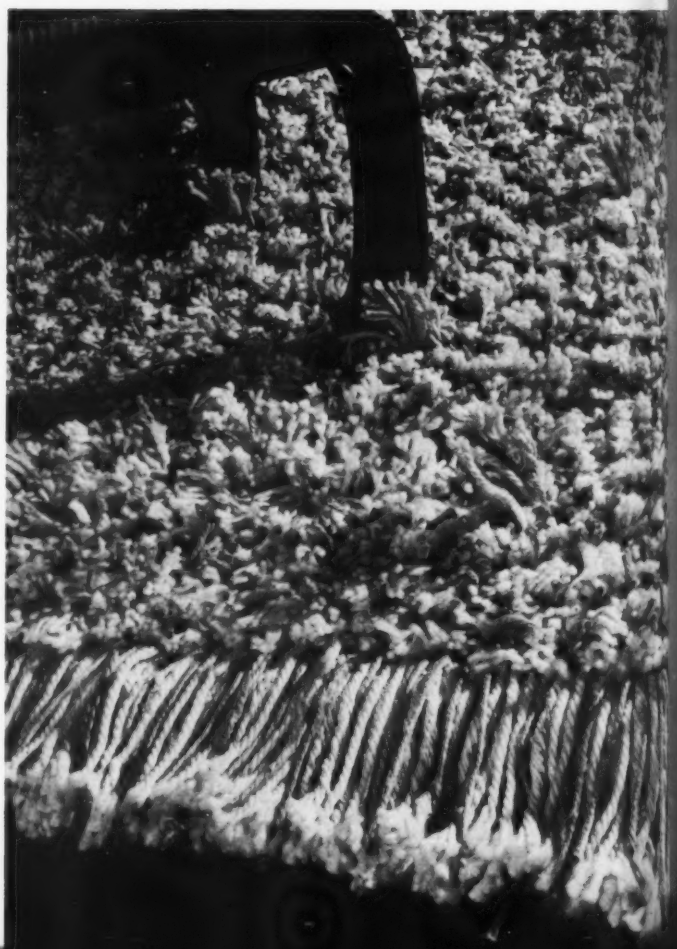

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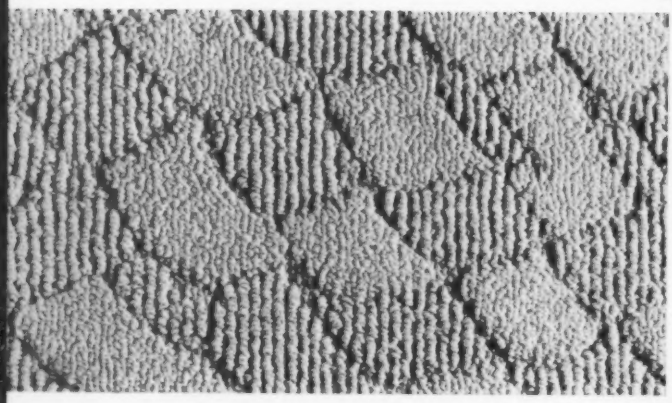

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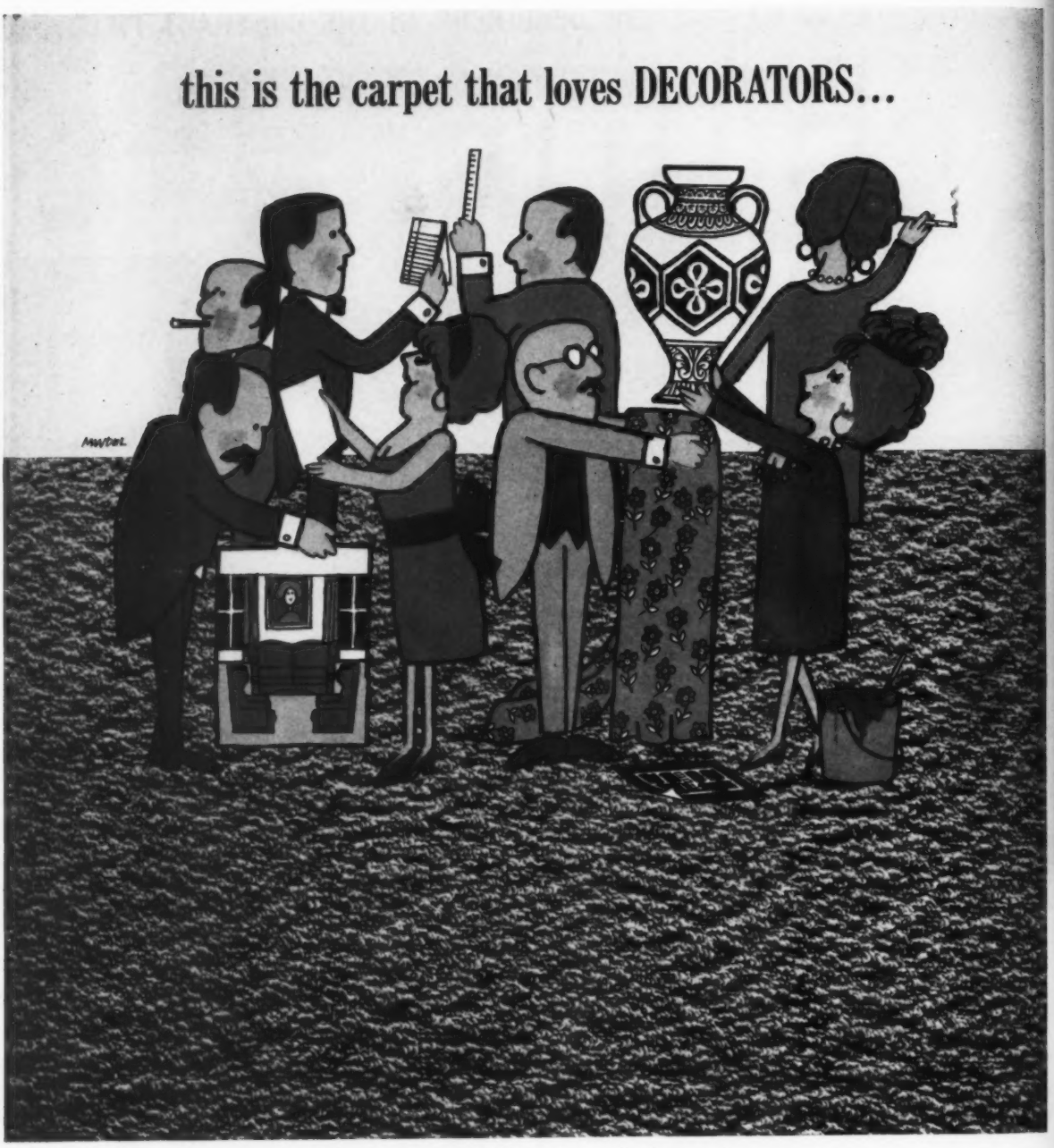

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Market Spotlight

continued from page 40

New Contemporary Collection

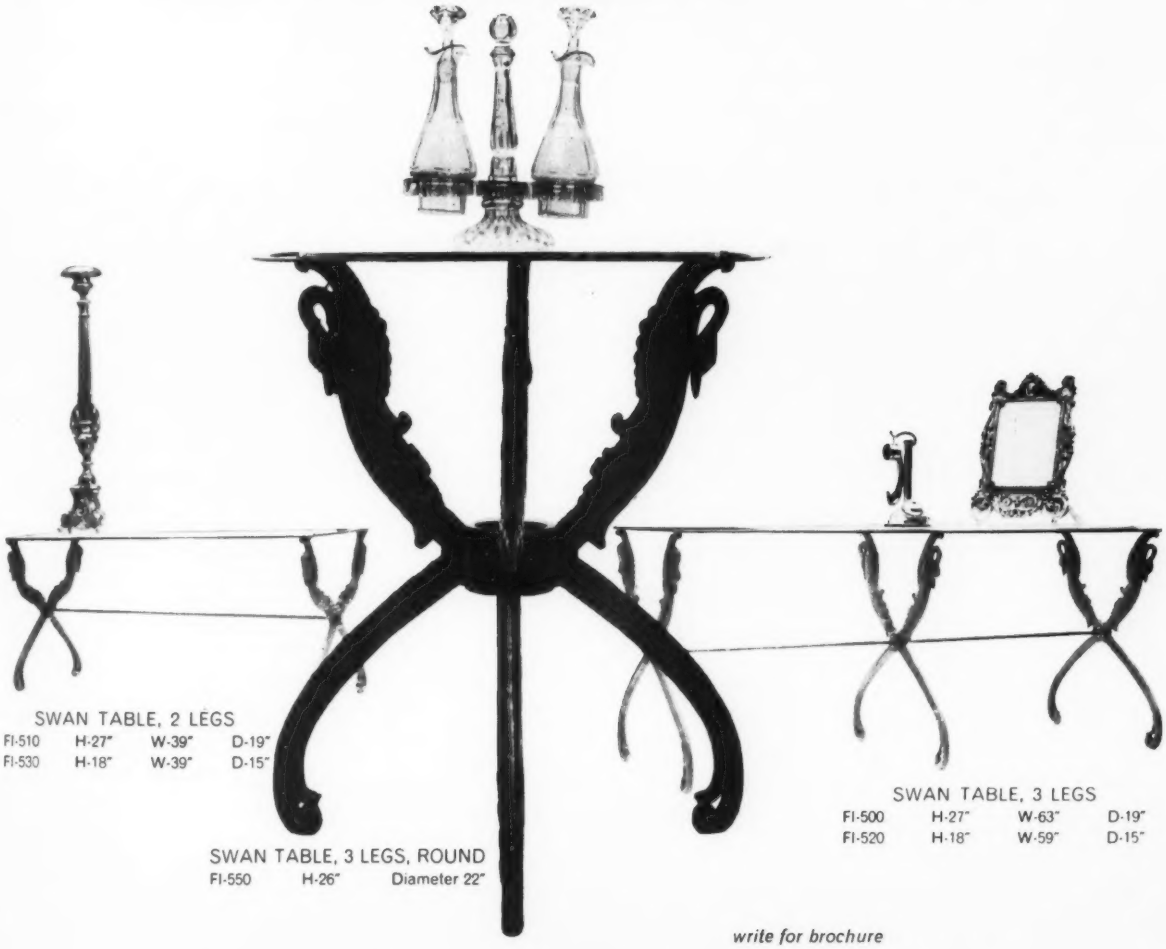
Designed by Paul McCobb, the new "Delineator" collection of bedroom and dining room furniture from The Lane Company, Altavista, Virginia, just introduced, has a vertical look which gives rooms a spacious lofty feeling. This look is created by legs extending in an unbroken line from bottom to top and dividing the furniture into 18 inch wide rhythmic modules. The collection in walnut has decorative accents of richly grained rosewood with polished silver hardware. The elegance of this contemporary furniture is illustrated in the chest with three cedar and felt lined drawers at bottom for storage and the round cocktail table with rosewood surface which may be transformed into a square table by the drop leaves. The collection is available at Vanleigh Furniture Company, 323 East 44th Street, New York.

New Valley Line

Against dramatic backgrounds in its handsomely redecorated showroom, Valley Upholstery Corporation, 428 West 14th Street, New York, has introduced its extensive collection of contemporary upholstered furniture comprising more than two hundred pieces designed by Norman MacGregor. Embracing many design influences, giving it an international flavor, the collection, set off by vivid, eye-catching colors inspired by the current play Camelot, is characterized by extra deep seating and fine detailing. Illustrated are a sectional grouping with Oriental flavor of a tailored sofa and six foot long walnut divan, the base at one end forming a square lamp table, and a pair of high back wing chairs which have interesting rounded arms with double welting an added feature. Available in New York at Vanleigh Furniture Company.

Continued on page 50

French Iron



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FI-530	H-18"	W-39"	D-15"

SWAN TABLE, 3 LEGS, ROUND

FI-550	H-26"	Diameter 22"

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FI-520	H-18"	W-59"	D-15"

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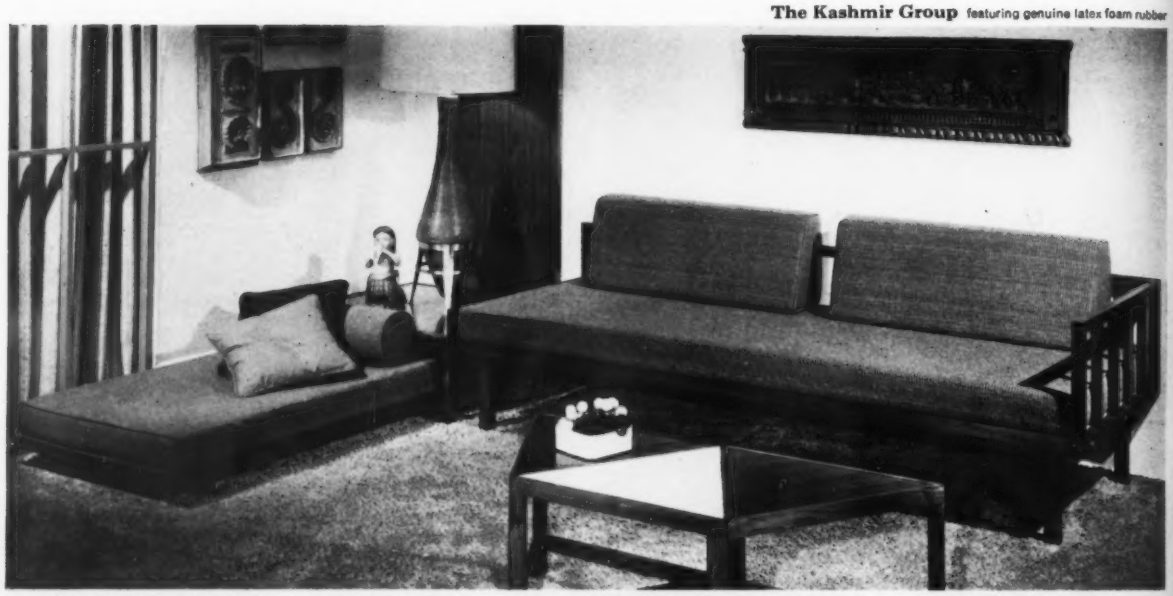

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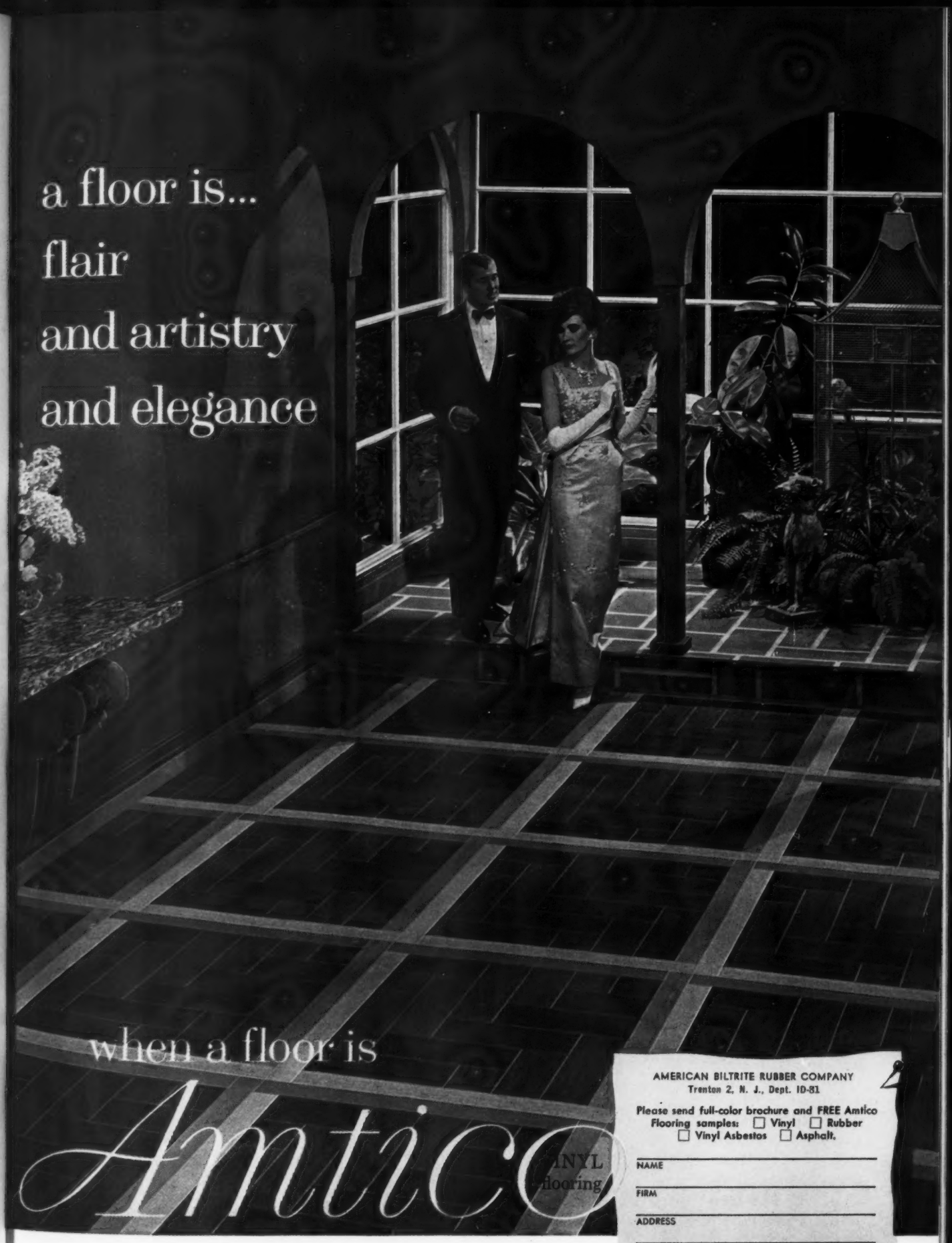

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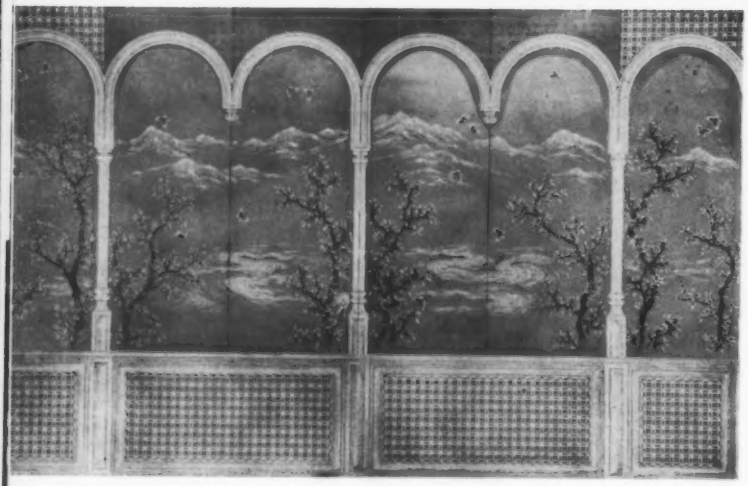
Market Spotlight

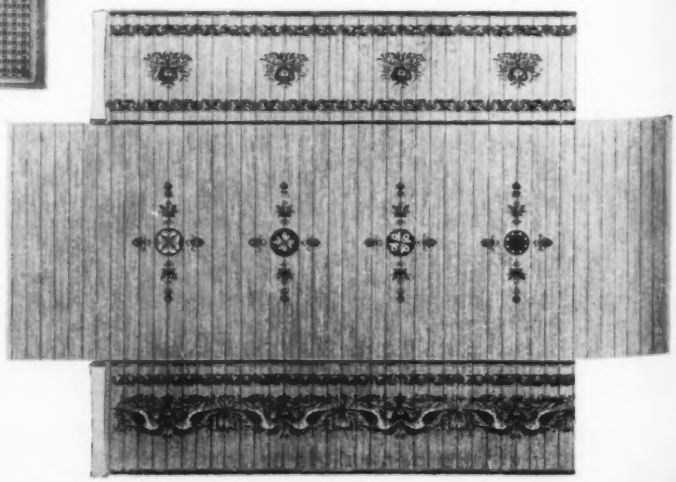
continued from page 44

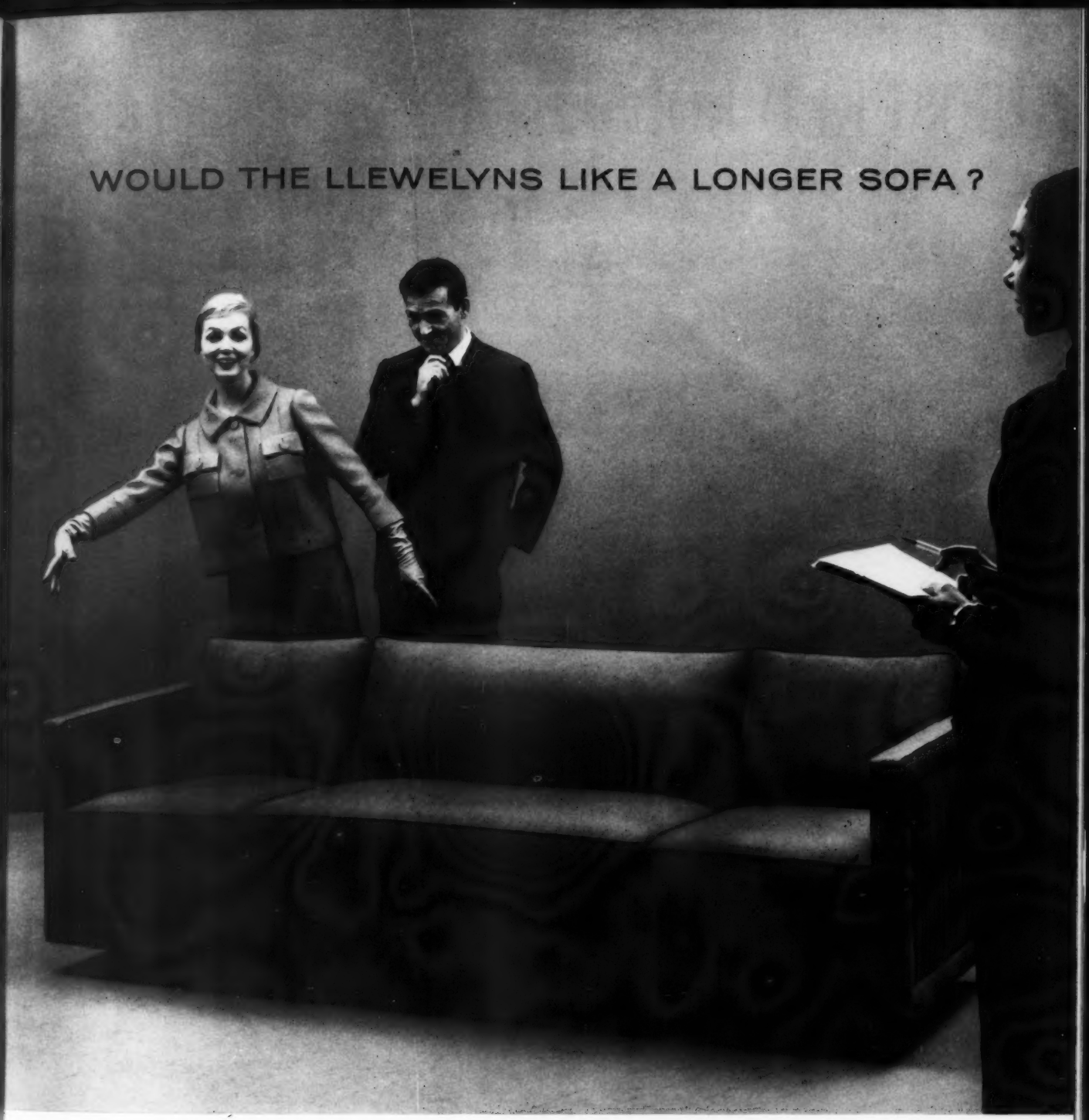
Scenics of Outstanding Merit

In introducing its new collection of scenics, Murals, Inc., 16 East 53d Street, New York, present a distinguished selection, high in artistic merit and broad in its design styles. Three internationally known artists are represented, Marcel Vertes of France, Bjorn Wiinblad of Denmark and Federico Pallavinci of Italy, and two outstanding wallpaper designers, Robert Crowder and Phillipp Yost. Many of the scenics have been designed as panel decorations and in the presentation of its collection, the company has on view excellent color renderings showing various treatments of the individual designs. There are thirteen in the collection, available in stock or custom colors and all can be obtained on silk as well as vinyl and textured wallpaper backgrounds and some on grasscloth. They come in various widths from 14′ to 28′. Illustrated and selected for their versatility of treatment — a feature of the entire collection—are: *Acacia*, a refreshing design of mimosa floating across the wall of Oriental inspiration by Robert Crowder, in a set of five strips and four rolls of matching ground for a 23′ wall; *Kakemono*, shown in a rendering as wall panels, also by Robert Crowder, delightful Japanese flower arrangements in five panels and four rolls of matching ground; *Persian Palace* with six panels and dado by the same artist (a version is available with only dado and arches); *Hearts & Flowers*, designed by Phillipp Yost, of six panels, border and dado, each available separately, with the hex symbols of the Pennsylvania Dutch as its theme.

Continued on page 58







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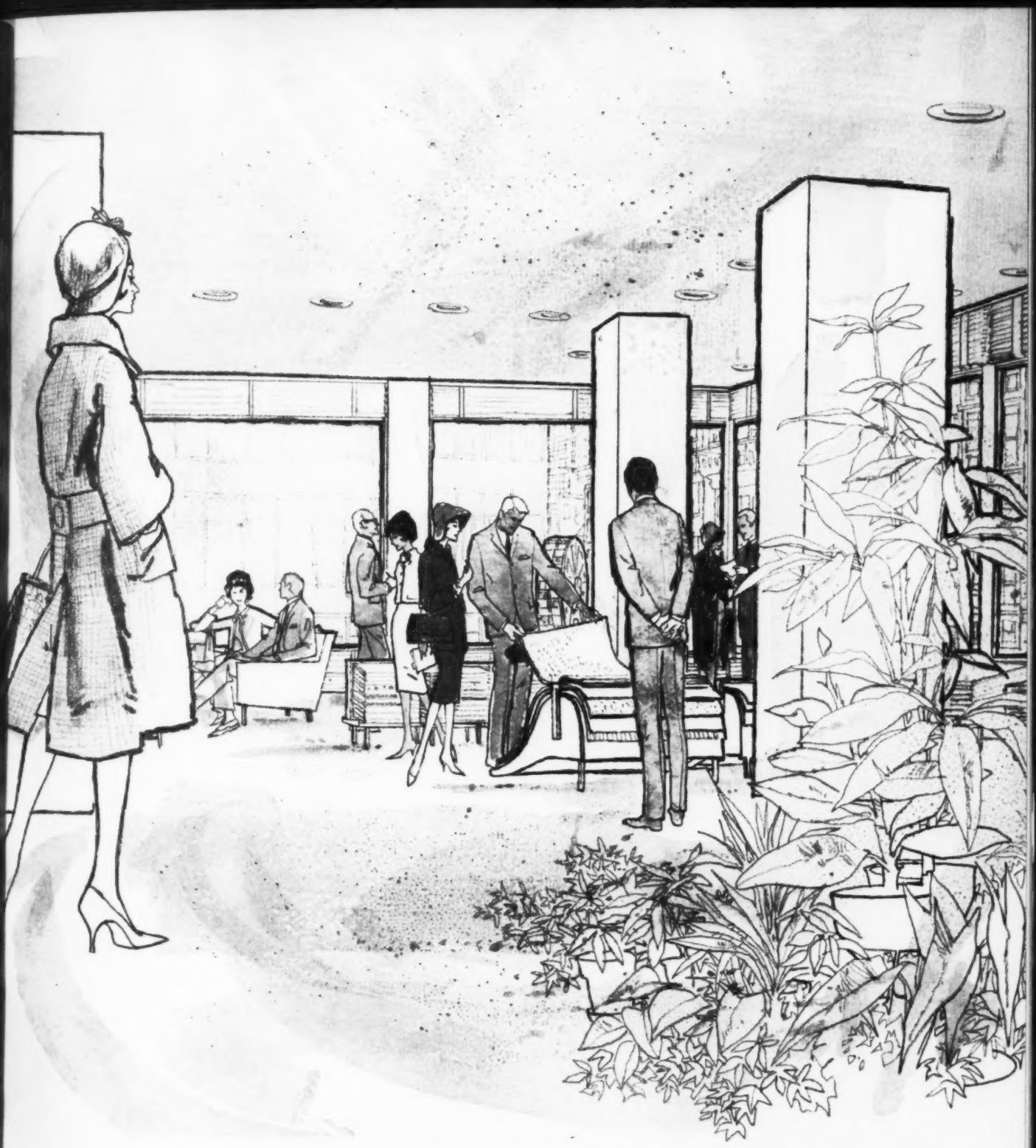

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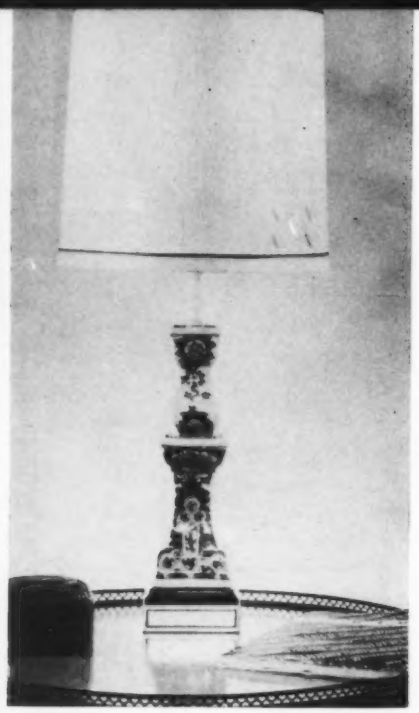

Market Spotlight

continued from page 50

Lamps of Distinction

A lamp for every style period, each an example of painstaking research into the best that has been produced in the past, is incorporated in the new line at the Frederick Cooper Studios, 466 West Superior Street, Chicago. Inspiration has been derived from various countries and both elegant and whimsical, as well as historical subject designs are offered. The hanging lanterns of Spain were the source for the delicately wrought metal base lamp illustrated at far left, finished in antique gold with hexagonal shaped base and mounting, 43″ high. At left a Japanese candlestick white porcelain base is colorful with blue peony design decoration, mounted on ebony with incised brass plinth, 35″ high. Influenced by 19th Century English antique oil lampado, lamp at left below is finished in brushed brass, black parchment shade over white candle stem, 21″ high; and the traditional aigrette of wheat in the Italian manner forms the base below with matching gold pedestal and round base, 43″ high.

Continued on page 60

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Straw For Many Uses

Straw for rugs, straw for wall coverings, straw for lamp shades — in fact, straw for an almost unlimited number of uses, is a specialty of Mary Whitlock, 3159 Commodore Plaza, Coconut Grove, Florida. Here from the far corners of the world may be seen all types in more than two dozen weaves and weights, some dyed in pastels, others in bold colors but the greater number in their natural state. Though Miss Whitlock handles many other imported products, one of its smartest and most beautiful is the line of Spanish esparto grass fine mesh, lacy rugs. Handcrafted of the finest long staples, these rugs, in several designs, have a most delicate beauty yet are extremely durable. Some are in rectangles from

2′ x 3′ to 15′ x 20′; others, as illustrated, come in rounds from 3′ to 14′ in diameter, either in regular or fine mesh, scalloped or smooth edge. In the line is roll stock up to 15′ width, made in a block design in multiples of 3′ x 4′ in fine mesh only. One of the most handsome rugs in the collection is the block design presented here, of Barbados pandanus grass in 6′ x 9′ and 9′ x 12′ sizes and in paneling of 1½′ or 2′ widths. Thick and closely woven, this rug has a most luxurious and solid appearance. These rugs are on display in New York at the Decorative Accessories showroom, 305 East 63d Street. A stapled looseleaf brochure with accompanying swatches is available by writing to the Florida address.

New Lines Added

Edwin N. Greenhut, Inc., 225 Fifth Avenue, New York, is featuring among its decorative accessories lines those of Ignatz Strauss Imports, Helen Hume and Susan Vienne tôle lamps in its redecorated showroom.

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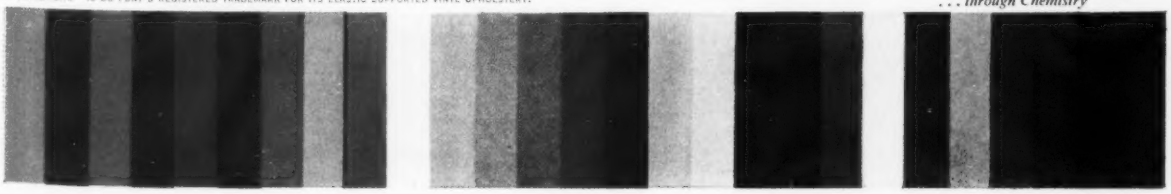
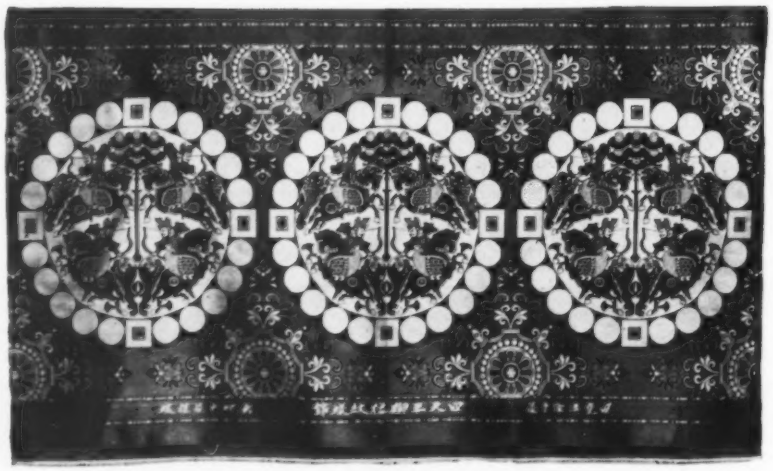




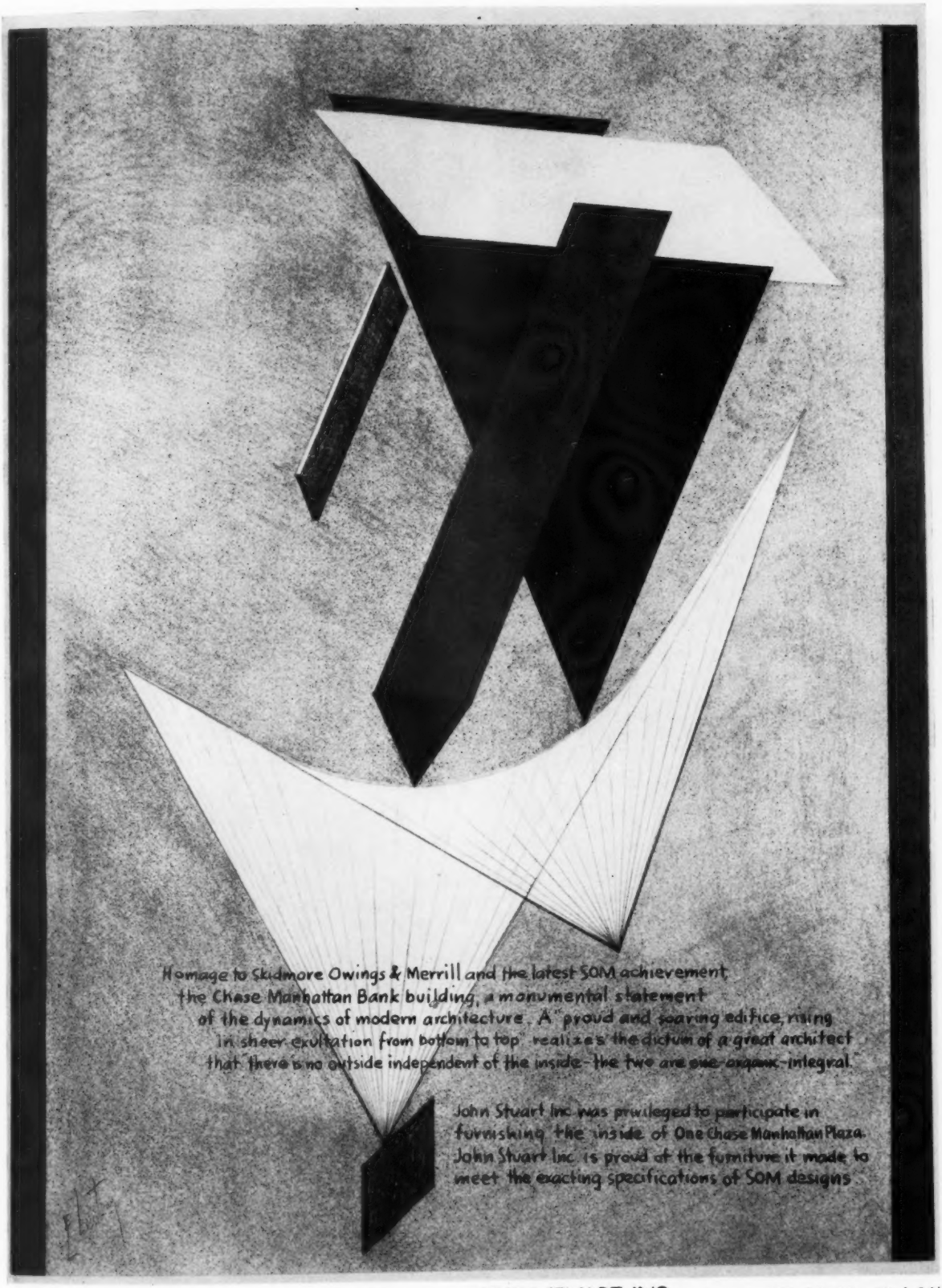
Market Spotlight

continued from page 60

Rare Oriental Art

Products of rare beauty are to be found at Dunham & Chalfant, 660 Irving Park Road, Chicago 13, Ill. Here are not only antique works of art from Japan but original bronze and ceramic accessories, painted and carved screens, made for them in the Orient by skilled craftsmen supervised by Akio Saito, the firm's resident partner in Kyoto, who also is the liaison with private art sources where antiques are obtained. The products, each one-of-a-kind, are exclusive with the firm and have been selected as representative of an art tradition in keeping with cultivated standards of Japanese taste. Each artist, working in his own workshop or home, exercises his own judgment although basic requirements must be met and each product shows a definite personality and variation. In this group are paintings, signed by the artist, planters based on the traditional hibachi designs and urns of bronze or ceramic either drilled for wiring as lamp bases or to be used as vases. We present here two products by contemporary artists and a silk brocade tapestry made about seventy years ago. The planter, of solid bronze on a wooden base, has carved surfaces on both sides, the one shown, a lion-like animal symbolizing power and dignity; the glazed ceramic base of the lamp is a pale gray with the lotus design in a terra cotta color slightly raised. An exceptional example of silk weaving and dyeing is the tapestry, 33″ x 55″ in pale yellow and scarlet with many soft colors interwoven; the motif, which came from Persia over one thousand years ago, combines strings of pearls and horsemen hunting lions. The collection is available at the various showrooms of Dunbar.

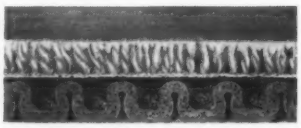
Continued on page 66



*Ask for the new catalog of John Stuart Architective Furniture JOHN STUART INC. Park Ave. at 32nd St. New York 16.

High traffic areas in hotels and restaurants need the softening effects of carpet—but how to make it practical? The daily grind of scuffing feet, the heel-cutting action of women's shoes can make new carpet look worn after just a few months.

But with B.F.Goodrich sponge rubber carpet cushion you solve both problems at once. Simply placing this cushion beneath fabric floor creates an impression of ankle-deep luxury. But equally important—B.F.Goodrich cushion actually *doubles* carpet life. The soft layer of air bubbles underfoot cushions carpeting against scuffing, protects against cutting, doesn't pack down under heavy traffic. It's always resilient, ready to absorb the pounding a commercial installation must take.



Sponge rubber carpet cushion by B.F.Goodrich never lumps, never "sheds". It won't absorb dirt or deteriorate with dampness. It is odorless, non-allergenic and impregnable to moths.

For more information and samples, ask your floor covering distributor, or write *The B.F.Goodrich Company, 136 Derby Place, Shelton, Conn.*

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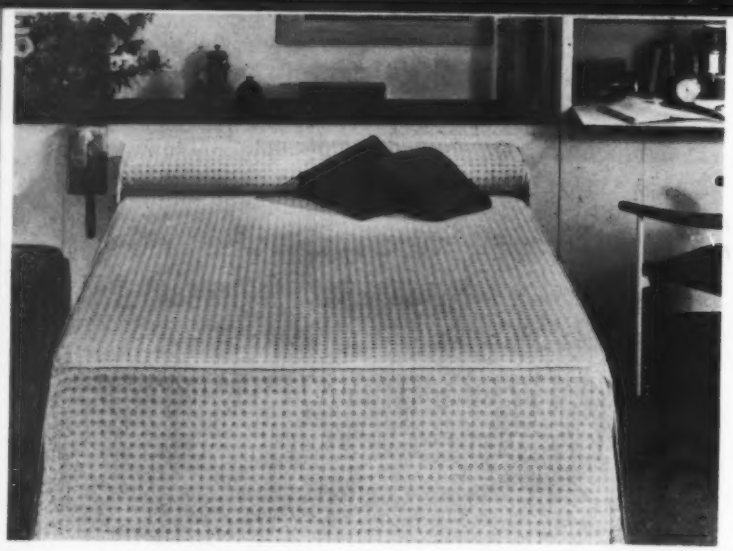


Market Spotlight

continued from page 62

Bedspreads for Contract

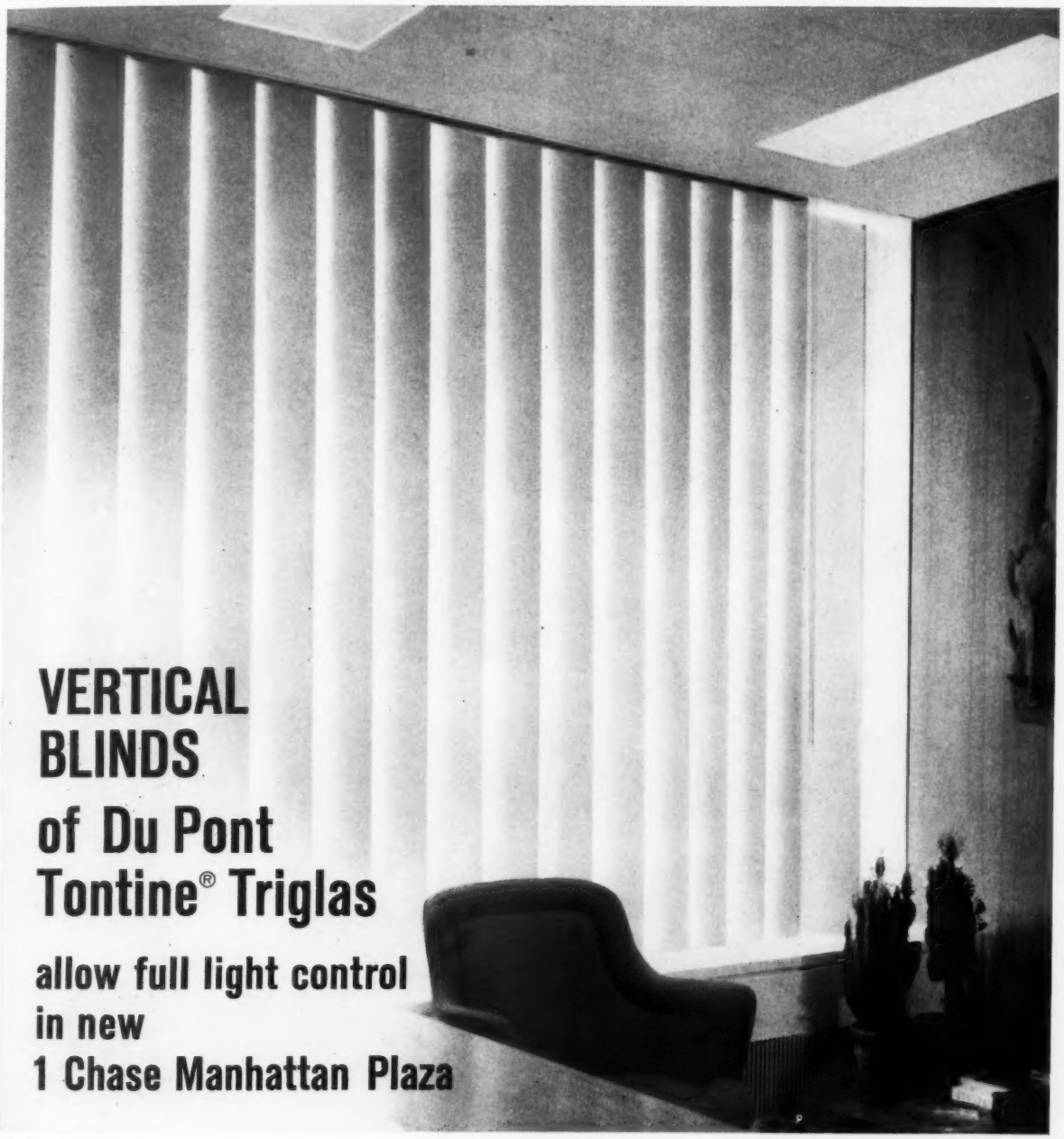
A new group of bedspread styles appropriately called "Contract Abilities" has been introduced by Morgan-Jones, 404 Fifth Avenue, New York. Appropriate because the collection was added specifically for use on institutional and non-residential installations. There are four patterns, two of which are illustrated here: *Boxwood*, a contemporary design of woven circles creating a tone-on-tone textured look; and *Navarone*, a modern interpretation of Greek embroidery. Both are of 100% cotton and can be easily washed. Available in regulation twin and double sizes, they can also be ordered in special sizes for specific installations. There is a wide selection of colors from which to choose, or they can be dyed in custom colors.

Contemporary Upholstered Furniture

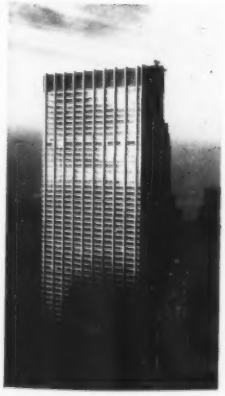
Kaleidoscope is the name of an exciting new collection of contemporary and traditional upholstered designs by Ruth Clark, N.S.I.D., for Warren-Lloyd, Inc., 132 Beckwith Avenue, Paterson, N. J. The group includes 25 new pieces—sofas, loveseats and chairs—keyed to special opulence of form and finish. Interesting distressed walnut woods accented with antiqued metal are a key feature. Upholstery detail also highlights treatments of uncommon interest, and inner construction of Dacron, foam rubber and polyfoam used with imagination carries out the feeling of opulence and luxury. A highlight of the collection is a curvilinear sectional sofa which commands attention for its wide sweep. Bar chairs, upholstered in simulated leopard, stand 23″ high. The *Kaleidoscope* contemporary collection is available through A. H. Stiehl, 28 West 20th Street, New York.

Continued on page 70

Executive office in the new 60-story Chase Manhattan Bank Building furnished with opaque vertical louver blinds providing soft, non-glare light.



VERTICAL BLINDS of Du Pont Tontine® Triglas allow full light control in new 1 Chase Manhattan Plaza



Modern throughout, 1 Chase Manhattan Plaza has vertical louvered blinds in every one of its 8,800 windows. "Tontine" Triglas* vinyl-coated woven glass fabric gives offices a smart new look. Blinds are neat . . . easy to clean . . . rotate to permit light desired and slide like a drapery to either side of window. They're dimensionally stable . . . resist curling, twisting, bowing or distortion. Long-lasting matte white finish reflects solar heat . . . helps keep rooms cool. Blinds fit windows of any size. Du Pont makes fabrics used . . . does not manufacture the blinds. Send coupon for free swatches of "Tontine" Triglas.

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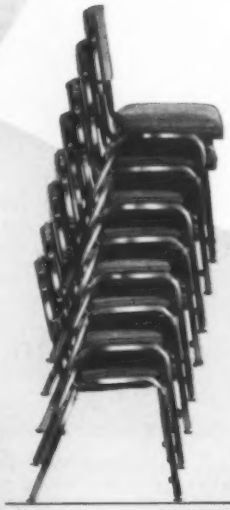

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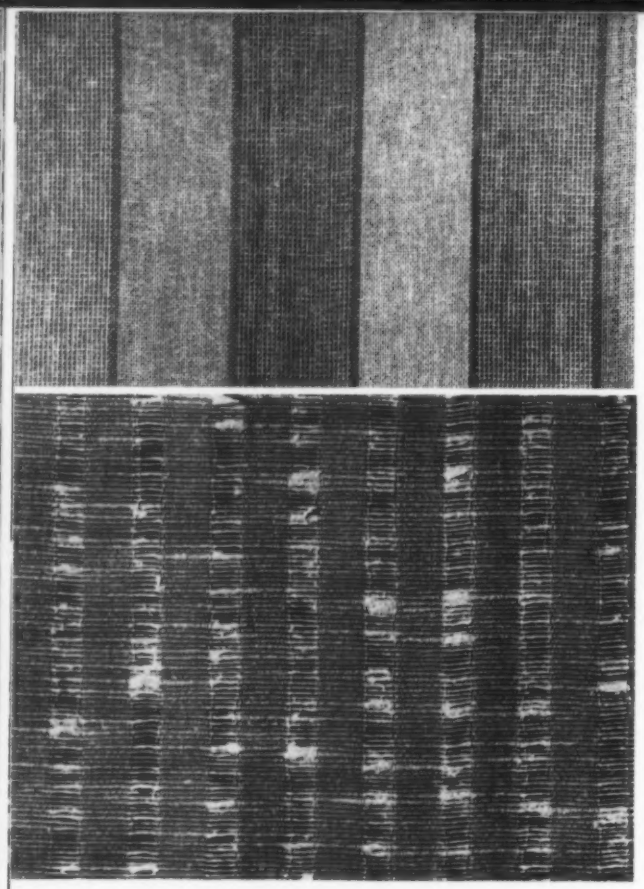


Market Spotlight

continued from page 66

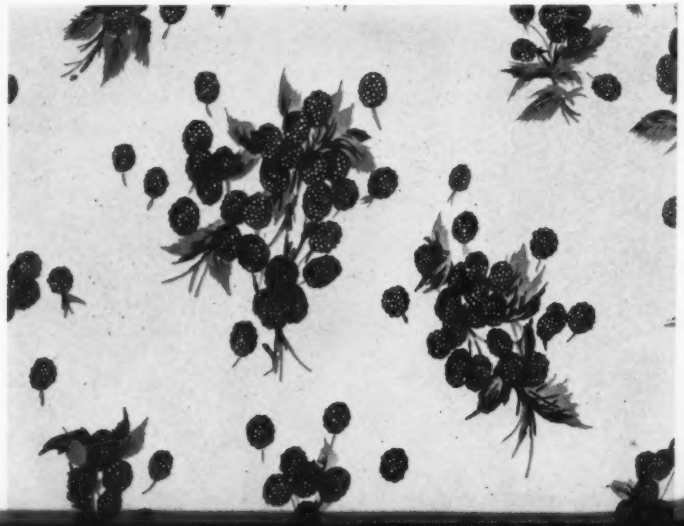
Casements from Abroad

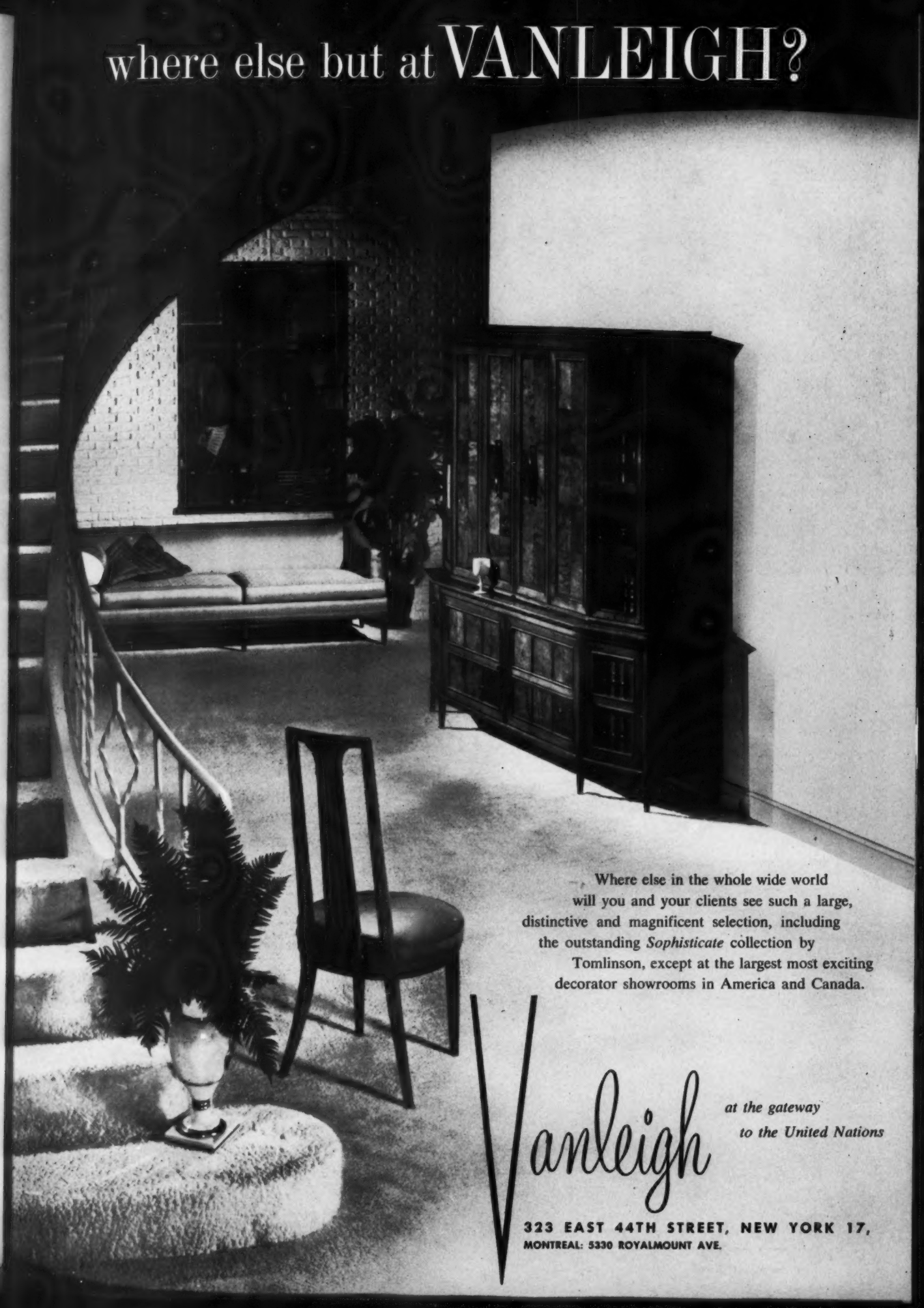
Color is an exciting feature of a new series of casements from Denmark, Belgium, and Ireland, on view at Lieb-Meyer, 16 East 52nd Street, New York. An attractive addition to the firm's extensive display of colorful printed and upholstery textiles, the new open weaves provide an interesting note of contrast. The Danish wools are especially desirable for their rich soft hand and are shown in color combinations of orange, green and blue. Pure linen and linen blends are used for casements from Belgium and Ireland, the Irish group in vivid multicolors, the Belgian, in shades of natural, white and off white in close or widely spaced stripe and plaid designs. Many have a handspun quality.

New Handprinted Wallpapers

Inez Croom, 56 East 55th Street, New York, has added three new designs to her fine collection of handprinted wallpapers. Beautifully drawn, the designs are contemporary in mood though adaptable to both traditional and modern décor. They come in wonderfully fresh colorways with custom colorings also available. *It's the Berries* by Winifred Muray has a fresh vibrant look with black, lime and dark green on an off-white ground; *Violets* is a delicate spattering of flowers in tones of lavender, green and off-white; *Honeysuckle* has an unusually large scale pattern in gold, yellow, green and white, on a cream ground. There are also several exciting new designs on the drawing board, based on Miss Croom's recent trip to the continent, and which will be ready late August.

Continued on page 118

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EDUCATION

The summer months slip past without much fanfare. Last month's (July) issue with its portfolio of work by the graduating classes of forty-one schools and colleges reached a new high in both participation and enthusiastic response. Although we made provision for extra copies in printing, the demand far exceeded the supply.

The quality of the work this year was better than that of last year, which was as it should be, and in order to maintain this improving standard more of the schools and colleges should seriously attempt to have the work of their students improve if they expect it to compete with that of the top schools of the nation.

As the quality of the students' work improves, so must we become more selective in the work that we show in the July students' issue each year.

The real value of our annual students' issue is in being able to introduce the top graduating students to the interior designing profession and to the interior furnishings industry.

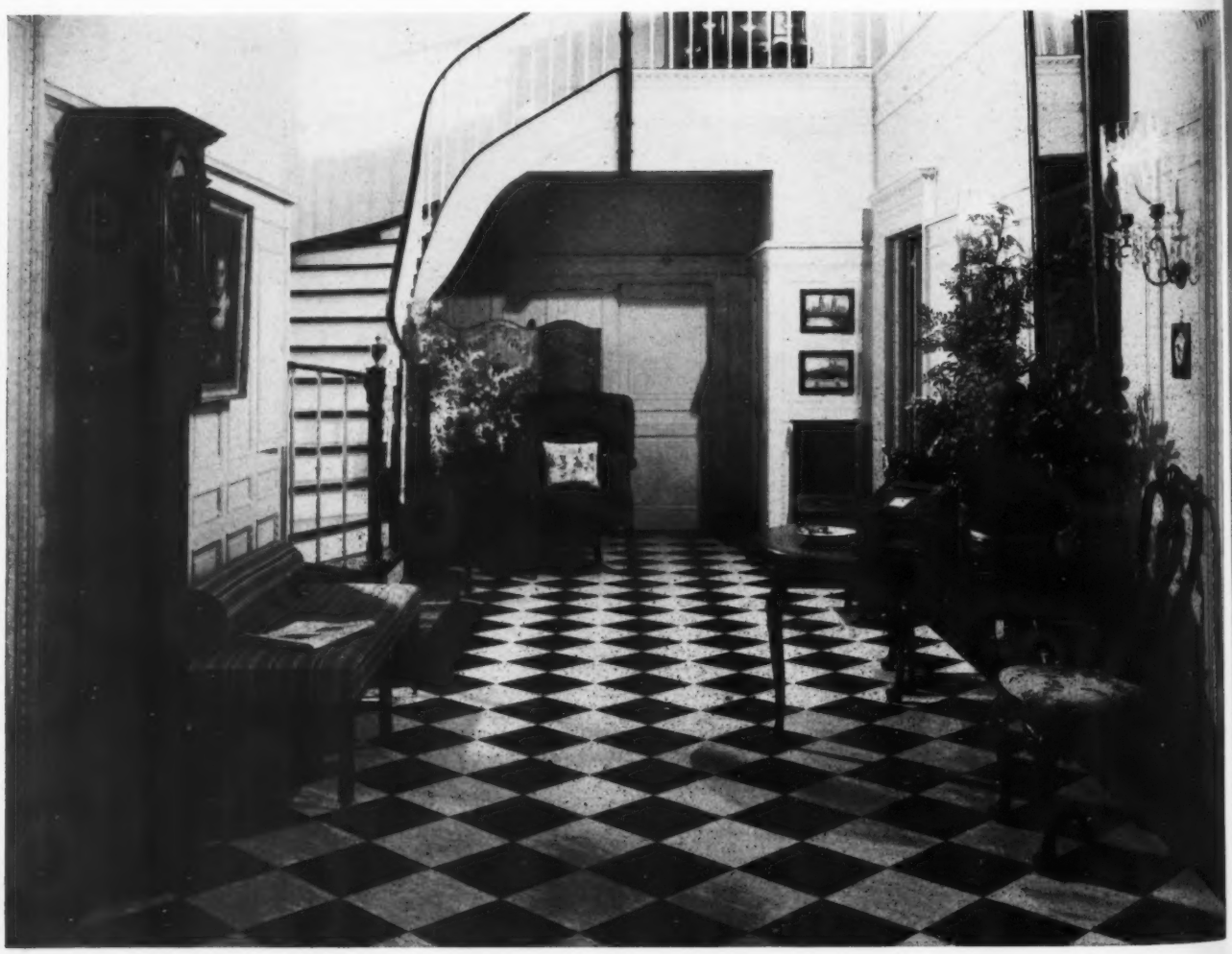
A large percentage of the students whose work was shown in the first students' issue, last year, was successful in securing employment as a result of having work shown in the pages of INTERIOR DESIGN. We hope the student presentation this year will function equally as well for the graduating schools and the profession.

Hanny Anderson

Penthouse on Park Avenue

To confer upon an apartment of generous dimensions the spacious and hospitable qualities of a town house was the interesting problem confronting the interior designers, Roberts & Irvine, N.S.I.D., in designing the duplex penthouse shown here. Moreover, allowance had to be made for intensive living within the apartment; for, in addition, to the accommodations for clients and servants, there were six children and several dogs belonging to them which had to be taken into consideration with the planning. The results have been most rewarding in their development, as examination of the photographs will reveal: throughout there is a quality of spaciousness, without sacrifice of desirable arrangements for attractive furniture groupings, resulting in a fine atmosphere of graciousness and beauty attributable as much to these factors as to the selectivity of fine examples of antiques, quality fabrics and floor coverings, and a delightful distribution of color, resulting in a really superior blending of good taste and artistic preference.

Entrance hall, off elevator foyer, strikes decorative note of entire apartment with International black and white marble floor in checkerboard pattern, curving staircase and fine mahogany furniture, including Kittinger gateleg table flanked by pair antique chairs in Brunschwig & Fils blue and beige fabric, from Vernay, source also for bench in Scalamandrè green and red striped satin; barrel chair is in Clarence House green mohair, other antiques include tall clock from Ginsberg & Levy, pier glass from Reisie & Gigi Zucker; walls are glazed pale green.



Albert L. Waks

Living room walls are glazed pale beige, matching William Jackson painted wood mantel, L. Jones carpet, Clarence House striped lambrequins and John McHugh taffeta curtains, background for superb collection of furniture including Ackerman antique small wing chair, upholstered in Cowtan & Tout fabric; Needham antique Sheraton sofa in Clarence House striped fabric matching Giannola sofa, opposite, in yellow antiqued satin from Scalamandrè, source also for lamps on Ginsberg & Levy antique Sheraton sofa; 17th-century painted screen from Gracie; pair Hepplewhite chairs are in Scalamandrè green and gold brocade, the same fabric appearing on antique Sheraton chair opposite; Vernay antique wing chair near fireplace is in dark green mohair from Clarence House, source also for matching cover draped on circular table; aviary from Churchill Brazelton.

Library is symphony of greens, evident in glazed walls, Clarence House cotton damask for draperies at triple windows, upholstery fabric on LaCova sofa, and Stark brown, green and pink carpet, contrasted with collection of Delft faience and bindings of books; Kittinger wing chair and Ackerman child's chair in matching Cowtan & Tout fabric; antique coffee table with fret apron is from Vernay; fire screen, gaming table and chairs are from Ginsberg & Levy.

Sofa from Giannola, in yellow satin from Scalamandrè, source also for green and gold brocade on pair flanking Hepplewhite chairs, is center of conversation group in living room; upholstery throughout apartment is by Jules Edlin; pair Smith & Watson stands hold Neuberger porcelain ginger jars; Chippendale mahogany hanging shelf is flanked by antique carved wood sconces from Ginsberg & Levy.

Walls of dining room are important for being specially designed with Chinese 18th-century rice paper vignettes applied against Celadon and ivory paper in old grille pattern blending with L. Jones soft yellow carpet; Thorp soft yellow, green and ivory chintz in floral pattern is used for curtains and upholstery on pair wing chairs, with Chippendale ribbon-back chairs at Needham Regency table; Sheraton antique sideboard is from Smith & Watson, serving console is from Kittinger; polished brass antique chandelier is from James van Toor, III.

Bedroom walls are colorful with Scalamandrè fabric printed in pomegranate pink, soft green and yellow on beige, matching L. Jones beige carpet, contrasted with red and white striped taffeta from Clarence House used for bedcover fringed with Scalamandrè dark green fringe; Hepplewhite antique chair and bedside table are from Vernay, decorated screen is from French & Co.

New head office building of The Chase Manhattan Bank rises 60 stories high above lower Manhattan; the chief architectural materials are glass and aluminum (there are 8800 windows), and the design is by Skidmore, Owings & Merrill. View below is detail of windows and entrance.

1 Chase Manhattan Plaza

One of the largest collections of art ever assembled by a commercial organization is the outstanding decorative feature in the new sixty-story office building of The Chase Manhattan Bank. Works ranging from primitive Americana to recently painted abstracts can be seen in practically all 37 floors occupied by the Bank—in reception areas, departmental offices, executive offices, even in the elegantly appointed executive washroom. Purchased on a total budget of $500,000, these works of art were chosen by a special committee, which included noted museum officials, and are part of the Bank's overall design concept that fine art is the best complement to contemporary architecture.

The building which houses this unusual collection is a modern glass-and-aluminum skyscraper designed by the architectural firm of Skidmore, Owings & Merrill. Fine art is by no means the only outstanding feature of the building which, according to Bank president David Rockefeller, "utilizes new concepts of architecture to express a contemporary image of banking." The overall design concept of the building also departs from established traditions in other ways, especially in its utilization of premium-priced land. Located in New York's financial district at 1 Chase Manhattan Plaza (a new address created for the Bank) the building occupies less than 30 % of the 2½ acre site purchased by the Bank. The remaining area is being planned as a plaza which will roof over three floors, include trees, sculpture and a garden court. When the entire project, including the plaza, is completed in 1963, the cost of land and all basic construction will be an estimated $120 million.

The project took form in 1955 when Skidmore, Owings & Merrill were called in to study the area purchased by the Bank. What finally evolved was the sixth tallest building in the world (813 feet high) and the largest commercial office structure built in more than a quarter of a century. These facts, however, give only an indication of the vast amount of study, planning and talent that was involved in the overall installation, for in addition to the design of the building, SOM was also responsible for designing and furnishing 37 floors and 6 underground levels which serve to accommodate the Bank's head office staff of 7500 (the remaining floors are leased to other tenants). The Contract Division of B. Altman & Company were managing contractors for interior furnishings.

The execution of so vast a project obviously requires a big working team, and it is as a team that SOM works. Heading the architectural-engineering department is J. Walter Severinghaus who supervised the overall project and represented his firm in the numerous meetings and consultations with Bank management. Interior planning was under the direction of Davis B. Allen, SOM's chief

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Alexandre Georges

In office of Chairman of the Board George Champion, antique furniture is teamed with contemporary designs: an English hunt table for a desk, grouped with three antique chairs covered in black horsehair, Chippendale side and armchairs around the SOM-designed conference table made by John Scalia-Schmieg & Kotzian of Italian Cremo marble on a stainless steel base; window wall is curtained in Scalamandrè tan silk which is repeated on the upholstered furniture by Fine Arts; other wall is paneled in teak and holds a low storage cabinet in black lacquer with a marble top; Tai Ping rug is red; top of custom coffee table is Crown glass by Pittsburgh Plate Glass; art includes portrait of Alexander Hamilton and various works displayed in bookcase.

Spacious office of Bank president David Rockefeller boasts excellent and varied works of art, much of it from his own collection, ranging from African carved figures to a traditional seascape by Signac; floor is teak, installed by Langenbacher and walls are white sand-float plaster, except for paneled areas around bookcase which are covered in Scalamandrè tan silk. View below of secretarial-reception area shows grouping of custom glass and steel table with Knoll's Barcelona chairs covered in American's black leather.

Conference area of Rockefeller office combines custom wood and steel-base table with swivel chairs designed by Ward Bennett for Lehigh, the upholstery of American's special tan leather; Tai Ping rug creates island for other furnishings including custom upholstered furniture by Granick in Jack Lenor Larsen neutral textured fabrics, English elm burl desk designed by SOM and made by John Scalia-Schmieg & Kotzian; below, wall ledge of travertine marble on stainless steel brackets holds potted plants and accessories; abstract painting by Kenzo Okada.

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interior designer for the Chase project. Needless to say there was considerable overlapping of all departments whose coordinated efforts are largely responsible for the building's well integrated architecture and interior design.

Planning space for 7500 was one of the most difficult problems, and the final solution was reached only after a careful and detailed analysis of the function and interrelationship of every department. Once the decision was made as to which floor was the best location for various departments, grooved module boards were made for each floor showing division of space and furniture arrangement. After these were approved, the next step was to construct ½" scale model rooms of each V. P. office type, complete with model furniture. The final stage was a setup of five offices and a reception area on one floor of the building showing various alternate proposals for furniture, fabrics, floor coverings, accessories and colors. Here, Bank management could not only see what the furnishings would look like in actual installation, but could also test them for performance. Several prototypes of the same piece of furniture were made by different manufacturers in order to study quality and finish, and fifteen different carpets were tested. When the final choices were made, these areas were disassembled.

Because SOM provided a wide selection of basic furniture types and materials, no two offices are completely alike. Executives, in interviews with SOM, could select from as many as 30 different fabrics, 5 types of marble and 2400 basic types of furniture which offered as many as 56,000 possible variations. Nearly all these furnishings were especially designed for the installation including upholstery materials as well as furniture. A new "natural look" leather, for example, was developed simulating Himalayan goat skins, giving the leather a highly-textured look and three-dimensional quality. This was used in nine special color variations.

Even with these many basic variations, the Bank felt something further was needed to give individuality to 130 executive offices covering five floors. To achieve this, Ward Bennett was retained by SOM as a consultant on furniture and furnishings. His major efforts were directed toward the selection of accessories and art objects which would reflect each executive's work area or personal interests. Working from facts gained by personal interviews, samples of materials used in each office and a keen eye for the unusual and interesting, Bennett spent six weeks traveling through five European countries and the Orient gathering the widest assortment of accessories and art pieces. He designed marble ash trays, cigarette boxes and planters and had them made in Italy; crystal pieces were especially made in Finland. His selection of art objects ranges from pre-Columbian to small contemporary paintings, from Egyptian heads to American weathervanes. When the huge shipments arrived, a large portion of one floor was required to house them for assembling into individual groups. As a result, each executive office stands as a personal expression of the man who works in it.

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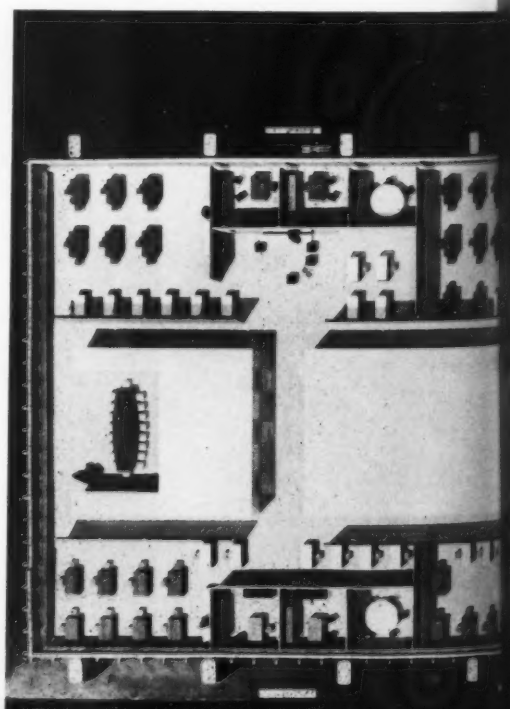
View at right shows paintings and accessories which were selected or designed by Ward Bennett; individual groupings were formed before being installed in 130 executive offices; selection for each executive was made on basis of his work area or personal preferences.

View below shows plan typical of those created for each of five departmental floors; following this stage, model rooms were created, ½" in scale, and the final step before installation was the setting up of five offices and a reception area, complete in every detail including partitions, carpet, furniture and accessories; these mock rooms, two of which are illustrated on the opposite page, served to test furnishings and materials and were later torn down.



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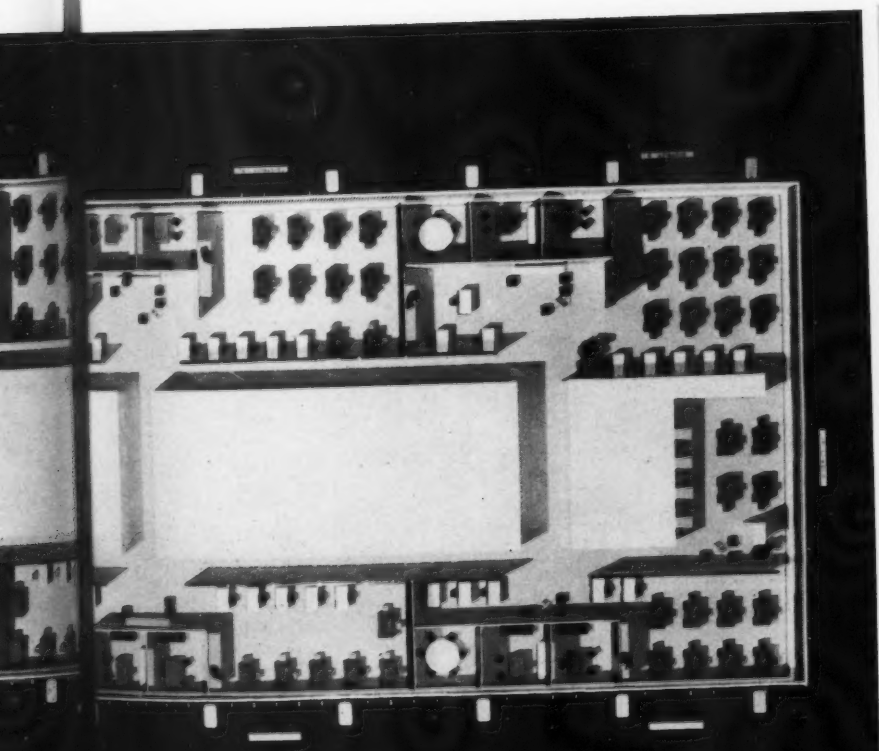
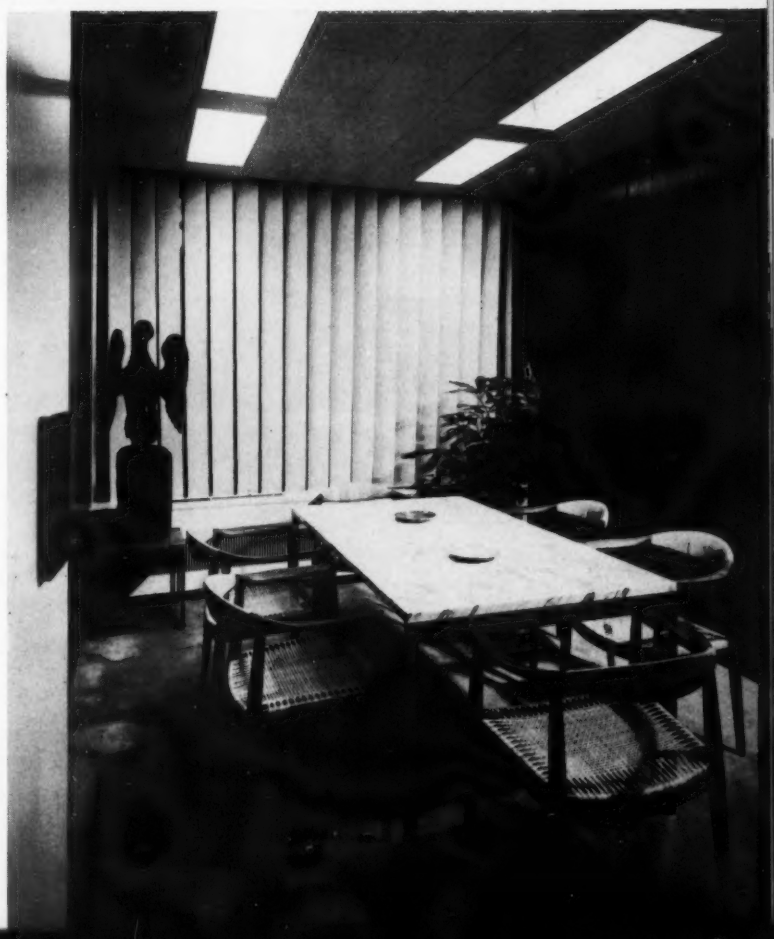


Board lounge on 17th floor (above) is arranged in seating areas with SOM-designed furniture made by John Scalia-Schmieg & Kotzian; frames are stainless steel and upholstery is American's custom leather in special tan color; floor is carpeted in beige wool from Tai Ping, and long expanse of windows is curtained in off-white Rancocas handwoven wool; ship model, owned by the Bank, creates an interesting focal point in center of window wall.

An 18th century ship's figurehead, from Midtown Galleries, stands dramatically at one end of board lounge forming a striking contrast to a contemporary painting by Conrad Marca-Relli.

Long passageway leading to lounge is broken up by paintings and potted trees from Roehrs Nursery who supplied plantings throughout the installation; sculpture in foreground is 19th century West African in origin; walls at left are painted white and lead to executive offices, those on the right are paneled in teak by Langenbacher to conceal service areas.

All furniture in this executive vice president's office, except Hans Wegner chairs, was designed by SOM, including sofa and lounge chairs made by Granick and upholstered in American's custom beige leather, rosewood desk and marble-top tables by John Scalia-Schmieg & Kotzian; Tai Ping carpet, Rancocas off-white curtains; recessed lighting here and throughout 17th executive floor is by Century; painting by artist Paul Delvaux is in primitive American style.



Small conference room, typical of many throughout the Bank, is enclosed on two sides by demountable partitions of teak, installed by Langenbacher, and features Danish-made Hans Wegner chairs from Frederik Lunning with Stow & Davis stainless steel table topped by Italian Cremo marble; eagle is from group of accessories acquired by Ward Bennett.

Departmental reception area is typical of those on five floors; movable partitions at left are of anodized aluminum and gray plate glass, those at right of white Consoweld plastic laminate; desks on one side of work area are General Fireproofing black metal with teak tops, on other, Stow & Davis all-teak models; in waiting area, Knoll Barcelona chairs in black leather are used with custom glass-top table; painting is by Kay Sage; recessed fluorescent lighting by Lightolier is installed in Celotex acoustical tile ceiling.

Law library is neatly arranged with metal shelving, painted beige, oak tables from Stow & Davis and Lehigh swivel chairs upholstered in bright red homespun fabric from Knoll; Sun Vertikal blinds made of Du Pont "Tontine" Triglas in matte white finish are used at windows throughout; Alexander Smith carpet.

Typical washroom on executive floor is crisp and tidy in its design with gray and white marble counter tops, custom chromium fixtures by American Standard, pebble white ceramic tile floor by Mosaic Tile Co.; black marble soap dishes were made in Italy from Ward Bennett's design; painting on wall is colorful abstract by Fritz Glarner.

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The roster of artists whose work is represented throughout the Bank floors reads like a Who's Who of contemporary art, although by no means are all the works abstract or non-representational in style. Equally imposing is the list of art experts recruited by the Bank to advise on the selection: Alfred H. Barr, Jr. and Dorothy C. Miller of the Museum of Modern Art; Robert B. Hale of the Metropolitan Museum of Art; James Johnson Sweeney, formerly of the Guggenheim Museum; Perry T. Rathbone of the Museum of Fine Arts in Boston. In addition, the committee also included Gordon Bunshaft, partner in charge of design for SOM, and Bank President David Rockefeller who served as chairman. Among the 91 paintings and 18 sculptures especially lected are such pieces as an imposing figurehead from an 18th century American ship which stands serenely at one end of the board lounge on the 17th floor. In the same area is a large canvas by Jose Guerrero called "Fire and Apparition", completely abstract in style and providing a striking focal point with its bold colorings of reds, browns, black and white. At the end of the passageway leading into the lounge is a large West African sculpture dating from the 19th century. Art works in the office of David Rockefeller, most of which are from his own collection, range from a traditional seascape to a non-objective painting by Kenzo Okada. Additional works to be acquired in the future include a large thematic sculpture, especially commissioned by the Bank for a dominant feature in the plaza area. As time goes on, some works will be donated by the Bank to museums and educational institutions and new works will be acquired.

The Chase Manhattan Bank is to be commended for the overall design concept of its new building, for creating a structure which has air space around it and for providing a spot that can be enjoyed by all who see it. There can be no doubt that 1 Chase Manhattan Plaza will become a landmark of the future which is not only an architectural asset to the city but also one that is bound to exert a strong influence towards greater civic improvement.

Top floor of building, 60 stories high, is used for executive dining rooms with glass walls on all four sides commanding a spectacular view of Manhattan and surrounding boroughs; two views above are of main dining lounge arranged in seating areas defined by rows of trees and green planting from Roehrs Nursery in custom stainless steel and black lacquer planters by Beacon; flowers and curtains are changed with the seasons (Scalamandrè blue silk curtains for summer, Schumacher red silk in the winter); elevator wall in center of room is of Friedman travertine marble, and entire area is carpeted in Alexander Smith beige wool; furniture includes swivel chairs from Lehigh in American's tan leather, custom sofas and lounge chairs by Granick in Mauretania beige textured fabric, John Stuart marble-top tables.

Lounge area of board dining room on 60th floor has Friedman travertine walls and floor, Granick sofas in Mauretania fabric, Knoll glass-top tables; window wall, curtained in Scalamandrè tan silk, looks out on Hudson River.

Revamped Duplex

A sentimental interest pervades the pale Ming blue bedroom with photographs clustered in frames, of children and various records of trips, also with paintings by friends, including Beatrice Lillie, Adrian, Janet Gaynor, Mary Martin herself, and others; Roman shades of Scalamandrè silk blend with walls.

When *The Sound of Music* closed for two weeks vacation last summer, its vivacious star Mary Martin decided the New York duplex apartment she occupies with her husband Richard Halliday needed a good going-over. Left in the capable hands of her interior designer, Michael Greer, A.I.D., N.S.I.D., the apartment was stripped of all furniture, some of which was sent to be reupholstered, new Roman shades and curtains were installed, walls painted, a vinyl tile floor laid, and new furnishings added wherever required. The furniture owned by the Hallidays is widely eclectic in style including pieces of English, French, Chinese, Italian and contemporary design. In addition, they are avid collectors and are especially proud of their rare collection of clasped hands in gold, ivory, wood and brass ranging from Mrs. Halliday's engagement ring to a carved ivory piece presented to her by the Eskimos. (For the front door knocker, Mr. Greer tracked down an attractive antique hand.) They also like to surround themselves with personal mementoes—photographs of their children, records of trips—as well as paintings and photographs of their many friends. From these widely varied belongings, which could easily have ended up in chaotic disorder, designer Greer has created an apartment that is highly personal in character but gay and inviting in its overall décor. When Miss Martin returned to her apartment she was naturally delighted with the results, and dispatched a note of thanks to her interior designer saying so and adding that it was "the loveliest homecoming we have ever had." From the photographs picturing the attractive results, shown here, one can well believe it . . . another instance of where the assistance of qualified professional interior design has enhanced the total impact of the environment.

Ernest M. Silv

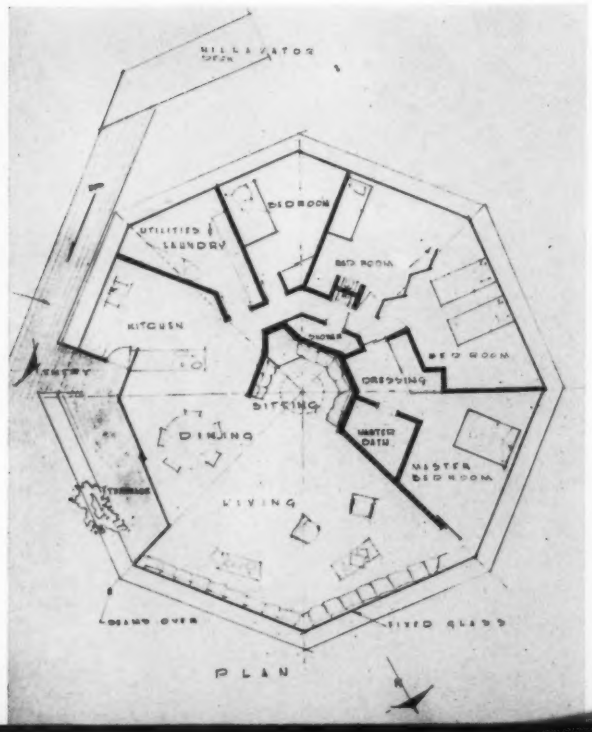
Living room with boiserie, right, is bright and sunny room made doubly inviting by windows overlooking East River; sofa, in Hexter yellow fabric, is trimmed with white, yellow and green tassel fringe from Scalamandrè, source also for yellow damask on fauteuil and off-white and burnt orange brocade on tufted armchair; pillows of sofa are in olive velvet, dark green satin and pink taffeta; Louis XV miniature chair is in black lacquer, upholstered in Patterson dark green satin; floor lamp from Paul M. Jones has Ward & Rome shade.

View of living room toward fireplace, showing Louis XV marble mantel and pair sofas in Scalamandrè olive velvet, the throw pillows in pink, yellow and green, repeating colors in antique Aubusson rug; Stark large area rug is yellow and off-white; miniature Louis XV chair is in black lacquer, upholstered in Brunschwig & Fils pink taffeta; fauteuils at table are upholstered in Scalamandrè yellow damask, source also for gold, green and white tiebacks for sheer white curtains. Practice room, left, opens from bedroom, has blue-green floor of Nafco vinyl from Herbert Bright and window walls overlooking East River; all furniture is slip-covered in Erbun blue-green and white stripe fabric; chaise longue is in Scalamandrè matching blue-green silk velvet, throw pillows in Updecor brocade; occasional table is from Paul M. Jones, source also for lamp with Ward & Rome shirred shade.

Cliff Dwelling of the Future

Although not quite in outer space, the unusual house featured here is about as close to space-age living as we have come. Built high in the Hollywood Hills, the house rests like an eagle's aerie atop a 30-foot high, five-foot thick, concrete column. It is earth bound at only one point where a kind of gangplank provides access from hill to house. Its octagonal shape is 60 feet in diameter with a continuous 360-degree picture window that encompasses a view of the city lights and mountains in the distance, the green valley below, trees, shrubbery and flowers wherever the eye falls. Although the design concept looks to the future (its resemblance to a flying saucer when illuminated at night prompted numerous phone calls to the police), the house is completely functional and is used by the owner-builder Leonard J. Malin, an engineer with a growing family. The architect was John Lautner, A.I.A., noted for his designs of other experimental houses, and the sponsor was the Chem Seal Corporation whose products including plastic and chemical adhesives and sealants are used in the structure. The interiors were designed by a committee of Southern California Chapter members of the National Society of Interior Designers: Herbert Cordier (chairman), Lora Alpert, Lawrence Goulet, Margaret Hargreaves, Nina Lee, John H. Smith and Dimny Lee Walton. The areas in which they worked include a living-dining space of 1400 square feet with fireplace alcove under an octagonal ceiling dome and skylight, four bedrooms (each with its own lavatory facilities), two bathrooms, dressing room, laundry and sewing rooms. Because of the unusual shape of the house, built-in seating units and bedroom dressers were especially designed. Otherwise, no special furnishings were required. Delivery, however, had to be made by cable car, and most of the pieces were shipped knocked down and then reassembled.

Exterior view of house shows reinforced concrete supporting pedestal, 5 feet in diameter, which rests on a 20-foot foundation; siding is of aluminum and windows provide a 360-degree view. Floor plan is at right.



Julius Shulman

Living space encompasses 1400 square feet and includes dining area, kitchen, serving bar and alcoved fireplace; built-in seating units and bar stools covered in Boltaflex were custom made by Schafer Bros., all other furniture is from Grosfeld House with designs by Marc Berge or Vladimir Kagan; groupings are defined by beige area rugs of Adamo's "Nylturf" from Zandt Carpet Co., and upholstery fabrics are in deep purple and warm gold tones; furniture was shipped knocked down and delivered by cable cars by Decorators' Delivery Service; terrace can be entered through sliding glass doors off dining area.

This view of living area shows wall-attached cabinets and bookshelves and part of seating group on island created by Adamo beige carpet; all furniture is from Grosfeld House.

Built-in seating units along window wall were custom made by Schafer Bros. and upholstered in Boltaflex; dining area is at right and terrace just beyond.

Children's room has olive green, burnt orange and brown color scheme with sleeping facilities provided by twin beds, covered in quilted plaid fabric, and mobile chaise longue against wall; furniture is from Grosfeld House, except for built-in storage units made by Schafer Bros.

View from window in corner of living room takes in the valley and mountains in the distance; street is 70 feet below and access to house is by cable-drawn tramway.

Portable Apartment

In an age of luxury apartment living, predicated upon short-term leases, a major problem confronting the interior designer is that of providing for his client the ingredients for livable and gracious surroundings that can, with the expiration of the apartment lease, be dismantled and moved, entire, to a new address where they can again be installed with a minimum of time and inconvenience to the client. Such an apartment is shown here, as created in New York by interior designer John Pallitto for his client, Mr. Eli Teicher. Literally everything about the apartment, except construction beams and plaster walls, can be transported by the client to a new address. This includes in the entrance hall, contrived from part of the living room by the installation of folding screens, an illuminated ceiling of translucent plastic and floor of vinyl laid in geometric pattern; in the living room, a wall of antiqued mirror and walls comprised of curtained metal grilles at the window-end and in the dining alcove, where the vinyl floor can also be removed. The advantage of such a scheme is twofold: besides being able to take it with him, the client is saved money, and expensive decorative elements are utilized that would, otherwise, have to be replaced.

View toward entrance, showing Gracie screen separating entrance hall from living room; sofa, in two sections, is upholstered in Boris Kroll charcoal fabric, flanked by Baker tables holding Arnold antique lamps with Ruth Vito shades; third matching section of sofa appears at end of room as loveseat, both seating units by Joseph Toth, source also for armchair in Far Eastern gold, green, red and navy fabric; bleached oak cocktail table was specially designed; mustard chenille carpet is from Scotch Imports, 18th-century painting is by Panini.

Entrance hall was contrived from part of living room, with space in illuminated ceiling between beams enclosing corrugated panels of Luminous Ceilings translucent white plastic; walls are painted white, match Amtico vinyl tile from Herbert Bright, background for Subacchi cabinet holding antique carved wood cranes flanking framed painting by Probst; bracket shelf, and bench in Scalamandrè off-white antique satin, specially designed.

Wall of living room, opposite sofa, is faced with I. Schwartz antiqued mirror, before which is placed a long teak bench by Subacchi, the cushion of Far Eastern striped fabric matching Toth armchair, opposite, shown reflected in mirror; cushion of Regency spoon chair, one of pair from Parke-Bernet, is of Boris Kroll fabric; desk grouping consists of House of Hite Louis XVI desk, bench and chair, the lamps from Nesle; wall with bronze grille panels by Window Designs, screening window, is lined with Scalamandrè Fortisan off-white fabric.

James Vincent

Small dining space, off living room, has one wall mirrored with I. Schwartz mirror in 15" strips that visually increase dimensions; remaining wall area is covered with Louis Bowen olive and white pecky cypress wallpaper; space repeats Herbert Bright Amtico floor, at entrance, and window panels, with Scalamandrè silk and Fortisan, for additional decorative interest; carved wood barometer is from Ann Morris, chandelier comes from Nesle; antique table and chairs from Subacchi.

Bedroom-study is symphony of blue and green, with ice-blue walls, and M. Mittman bed with Scalamandrè blue and green tweed cover; bolster cushion, in Boris Kroll blue, green and white striped linen, repeats fabric on Grand Ledge armchair from A. H. Stiehl; triple commode, lacquered white, was specially designed; shutters, by Interior Window Designs, are painted grass-green, matching Stark nylon rug; occasional table is antique Chinese drum from Glen, lamp is from Arnold; framed prints from Rockman; Scott Hi-Fi unit is reflected in I. Schwartz mirror.

At the Markets

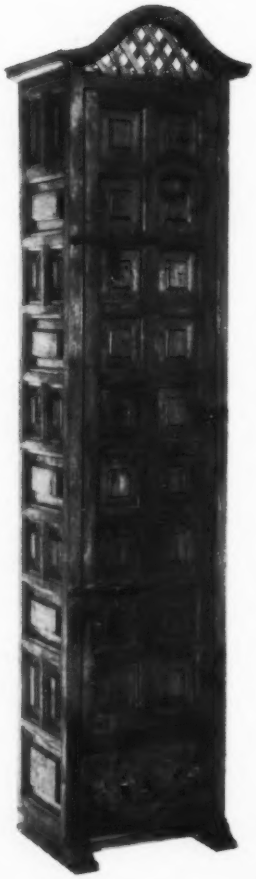
Part I

Harvey Probber, Inc.

Small in scale, elegant in style, this contemporary chaise longue (right) rests on a base of polished stainless steel as does the trim-lined, 66″ sofa, above (also available in three other lengths); loose seat cushion of sofa has buttoned harlequin seam tufting.

Peter Pepper Products

Adjustable-height table from new collection designed by Don McNab and Howard Savage; tops are available with inlays of teak and walnut, aluminum and colored plastics, in many different patterns; bases available in white, black and chrome finishes.



Antiques, Ltd.

Tall, narrow Spanish cabinet (78″ high, 16½″ wide, 12″ deep) has adjustable shelves, black iron hardware.

Baker Furniture, Inc.

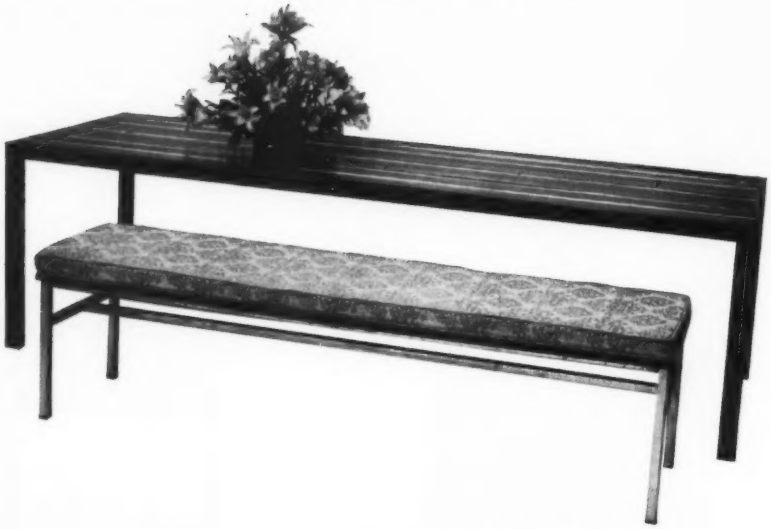
In his first collection for Baker, T. H. Robsjohn-Gibbings has designed 32 pieces for living room and dining room: the wood is walnut and the finish a warm hazel tone called "Tourmaline"; distinguishing features are a gently sculptured look, fluted or modified cabriole legs on chairs and tables, and raised panels on cabinet doors adding a feeling of grace and lightness; shown here are a living room grouping with high-back sofa, round pedestal table and armless chairs, a handsomely scaled writing desk, three-door cabinet, rectangular dining table and tall (75″) cabinet with illuminated interior, especially adaptable because of its shallow depth (11½″). All upholstery fabrics for the collection were custom made by Scalamandrè.

John Widdicomb

All the charm and grace of early American design are captured in this occasional table with its Queen Anne legs and antique finish on French walnut and fruitwood; mirror is an excellent companion piece.

S. J. Campbell Co.

Round, pedestal-base table is new addition to Royal Regent collection designed by Dick Pefferle: top in charcoal gray and terra cotta leather is a hand-tooled custom design; Beau Nash chairs, introduced earlier, are upholstered in black leather.



Van Keppel-Green of Chicago

New dining table has hand-antiqued tortoise shell finish on steel frame, top of wood slats lacquered in nutmeg finish, alternating with smaller, gold-leafed wood strip inserts; companion bench is gold leaf on a metal frame, has wood slat top and foam rubber pad. In New York at Luten, Clarey, Stern.

Selig Mfg. Co.

Four new seating designs are used in setting by Betty Metcalfe: on wheels, in the background, an Empire loveseat; next, a pair of armless chairs; in the foreground, a lounge chair on casters; and against the wall a four-cushion, wood-trim (108") Regency sofa.

Jens Risom Design, Inc.

New pieces include designs for business and residential use: small desk has file space in bottom drawer, drop leaf for extra storage and vinyl top in wide range of colors; among new residential designs are series of low tables featuring curved end sections, and new sofas including 79″ model pictured here.

Bodart Furniture, Inc.

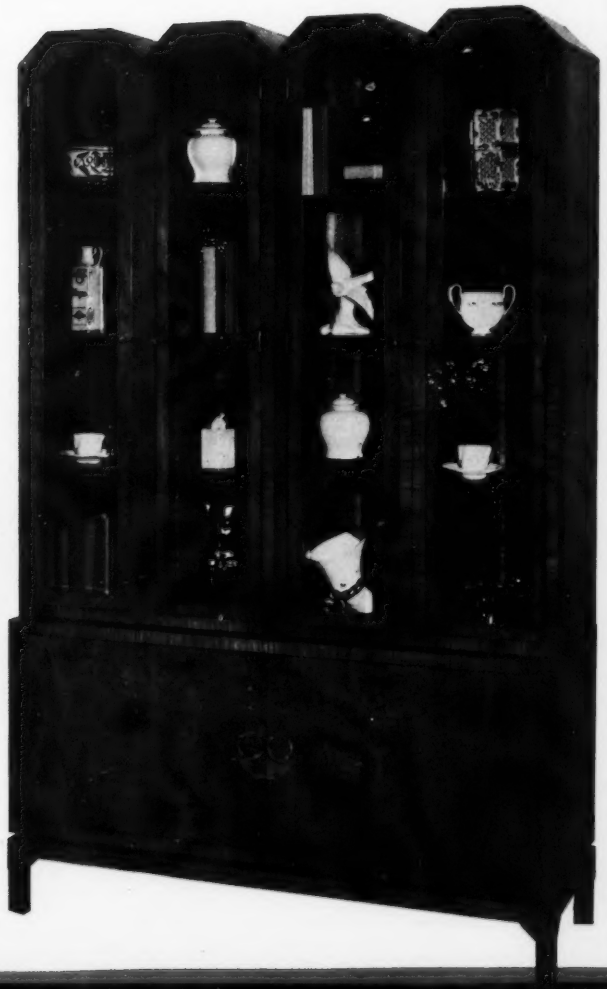
Regency armchairs in black and gold were reproduced from an original model, are shown with small, two-drawer commode; Louis XV table in painted finish with contrasting color on trim is finished on all sides, can double as a desk.

Kittinger

New additions to Historic Newport Reproductions include 82½″ high secretary, copied from signed piece by Job Townsend, and chest of drawers with carved shell motifs; among other new designs are mahogany sideboard with boxwood inlay (40″ high, 40½″ wide, 20½″ deep) and draw-end flap-top table which opens from 26″ to 53″ in length, shown here open and closed.

Johnson Furniture Co.

More than 40 new models were added to "Forward Trend" collection designed by Bert England: from these we show a walnut and brass headboard with dramatic striped canopy, and cocktail table grouping with low swivel chairs of Macassar ebony; new dining group designed by Renzo Rutili (above) is in Italian neo-classic styling and includes 76″ high breakfront cabinet, extension table, side and armchairs; wood is walnut. In New York at John Stuart.

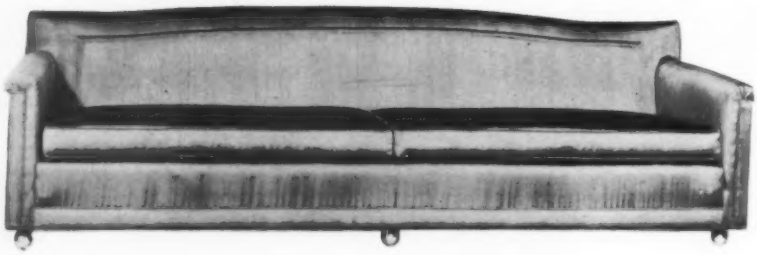


Romweber

Triple-section cabinet from "Debonaire" collection: overall height is 83″, top is in two sections each 33″ in width; glass shelves and built-in illumination are optional features; round table is 44″ in diameter, combines wood top with painted base.

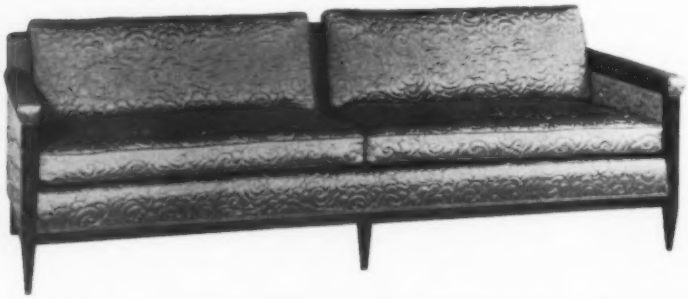
Burke, Inc.

From new collection of 23 coordinated models, cantilevered counter stool of cast aluminum alloy features specal anchoring system for extra strength, is available with choice of five seats either armless or with arms; bar stool combines plastic seat shell, veneered walnut column and footrail of new Du Pont plastic Delrin which is scuffproof; metal parts of both designs are bonded in new aircraft type of epoxy coating, resistant to abrasion. Introduced in Chicago at showroom of John R. Willis, Exhibitors Building. In New York at Richard Draper.



Marden Mfg., Inc.

Two handsomely styled new sofas: model with exposed walnut wood measures 92″ in length has cushions and pillows rubber wrapped in Dacron; second design is 96″ long, comes on Shepherd casters for easy mobility.

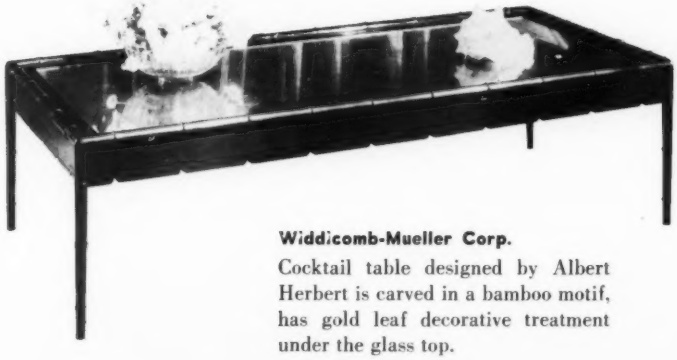


Drexel

Storage unit is from new "Composite Collection" designed by Barney Flagg and illustrates variety of bases, chests and cabinets which can be used in many combinations; arched door is key motif of group, wood is walnut.

Dux, Inc.

Low-back chair (28½″ high) from new series of upholstered designs by Folke Ohlsson features back springs covered with foam rubber, reversible foam rubber seat cushion with zippered cover; cabinet available in walnut or teak has adjustable shelves in open section and behind cane-paneled door. Shown in Chicago at John R. Willis, Exhibitors Building.



Widdicomb-Mueller Corp.

Cocktail table designed by Albert Herbert is carved in a bamboo motif, has gold leaf decorative treatment under the glass top.

Founders Furniture, Inc.

Extensive series of new designs by Jack Cartwright (approximately 55 pieces) includes unusual two-way extension dining table which extends from 48″ round to a 48″ x 60″ oval with addition of two half extension leaves, to 60″ x 60″ with full-width filler; useful cabinet-stand in rosewood is 36″ high, has three drawers, adjustable shelf; other woods used are teak, oak and zebrawood.

Hargri, Inc.

One of the many sources represented here is William J. McClick whose line includes both furniture and accessories in traditional European styling: Italian cassone of Gothic inspiration has a lift-up top and comes in choice of polychrome finishes which give an authentic look of age to the piece; chair is an Empire design with ormolu accents.

American of Martinsville

Curio cabinet from new "Vogue" collection designed by Merton L. Gershun has three glass shelves, measures 56" in height; wood is mahogany in a medium tone.

Dixon-Powdermaker

New bedroom grouping in Louis XVI styling features bed with quick-change posts: with high posts as shown, overall height is 72"; these can be removed and replaced with 6" posts for an overall height of 43½" or with caps for 39½" height; triple dresser (66" x 20" x 32½" high) has 9 drawers with jewel tray in one, shirt partitions in another.

Knoll Associates, Inc.

Several outstanding new designs have been added to the firm's collection: oval table-desk by Florence Knoll has handsome top of oiled rosewood supported by highly polished chrome-finished steel base; secretarial chair by Max Pearson eliminates protruding adjustment device, can be raised or lowered by turning cylindrical sleeve surrounding center column; elegant chaise by Richard Schultz features wire-formed frame which holds cushions in place without ties, comes in weatherproof white fused plastic finish, adjusts to six positions; teak chests by Florence Knoll are joined by new recessed black spacer which provides space for opening drawers, eliminating drawer pulls and exposed hardware for joining units.

Second Annual Decorators' Show

The second annual Decorators' Show of the Southern California Chapter, held recently at Hollywood Palladium, set an all-time attendance record. More than 100 room settings were presented under the theme of "Doorways to California Living," with each setting created by a different A.I.D. member. Presented in this manner, rather than in straight product exhibits, the show also featured special attractions such as a daily Design Forum conducted by prominent authorities in the fields of fine fabrics, furnishings, lighting, and floor and wall coverings. Full color films of outstanding decorating projects were also shown daily. The premiere night benefit, sponsored by the League for Crippled Children, drew many Hollywood celebrities and socialites.

Harold Davis

Colorful striped wallpaper with design of strawberries from Louis W. Bowen was used by Roberta Griffin, A.I.D. as background for dining setting; vinyl flooring by Armstrong Cork, hanging lantern from Paul Ferrante.

Virginia McIntire

Harold Davis

Eleanor Lee, A.I.D., designed V'Soske custom carpet exhibit space as well as unusual, circular rug called "Precocious Pink"; calfskins on sofa were flown from Texas especially for the show.

Virginia McIntire

In General Fireproofing Studio exhibit by Virginia White, A.I.D., back wall is U. S. Plywood black walnut, Berven carpet is papaya color; setting introduced new GF 1000 desk in steel and walnut and new 600 line of chairs; ceiling is first U. S. showing of "Tectum" panels by Pan-L-Art.

← In living area designed by Donald E. Reichert, contemporary furnishings from variety of sources are combined with pleasing effect: Dux sofa in olive green, occasional chair in gold, Herman Miller chair and ottoman in black leather, Condon King firehood in mandarin red; walls are painted light bamboo color, Alison Seymour carpet is orange, yellow and black, accented by llama skin area rug; lighting and accessories include Jim Hurt batik over sofa, handhooked vertical hanging from Era Industries, Raymor hanging fixtures and Lightolier wall light.

Virginia McIntire

Nautical setting by Kent Barnes, A.I.D., features Traditional House pine hutch cabinet and bench combination against wood-grained wallpaper from C. W. Stockwell; off-white carpet, Angelus, lamp by Hudson-Rissman.

Julius Shulman

Vinyl flooring materials by Kentile and vinyl upholstery by Du Pont were used by Liane Zimbler, A.I.D., to create living room in which everything is washable: random pegged cork floor, natural cork and beige "Crystalite" on wall areas; upholstery materials of Du Pont Fabrilite include white "Flanders" on Pacific Furniture lounge chair and ottoman, gold on the side chairs; Thinline tables have white Formica tops to carry out the washable theme as do all accessories which are of gold and avocado ceramic.

George R. Szanik

Office designed by Beulah Spiers, A.I.D., for Monteverdi-Young is pleasing combination of textures, dark and light tonal values: black leather, Webb neutral handwoven upholstery fabrics on sofa and Hugh McKay chair, Sallee carpet and Dan Toledo tapestry; accessories from Hudson-Rissman.

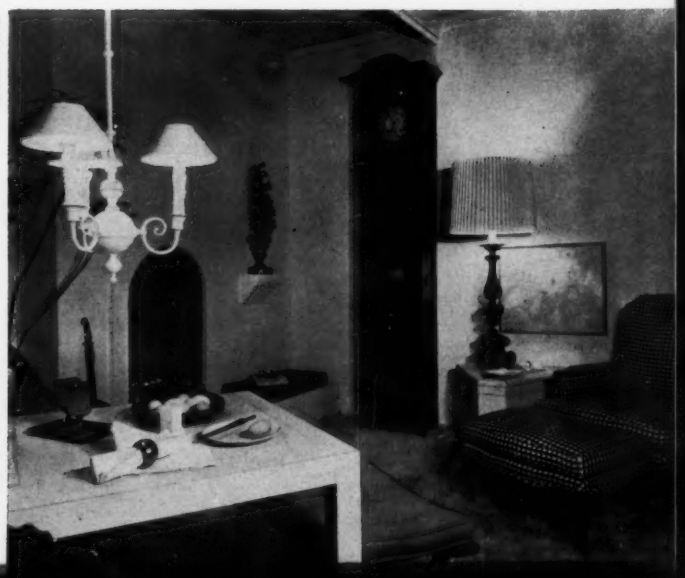
This attractive setting sponsored by Albert Larsen of California and designed by Marbry Edwards, A.I.D., features custom table base reproduced from antique Oriental lotus urn, screen with architectural design on silver leaf ground and custom carpet, all from the Larsen showroom; Croyden drapery fabric is silver-beige silk; Spanish lamp fixture from Bettina Hansen, floral arrangement by Everthine.

Virginia McIntire

New woven blinds by Tropicraft in "Golden Gate" design were used by John Nicholson, A.I.D., as canopy and roll shades in red and white dining room.

Virginia McIntire

William Schneider and Don Garnier, A.I.D., designed this attractive living room with off-white walls, beams and rush-paneled ceiling, Greek wool rug in natural coloring from Designer Floor Coverings; Louis XV bérgère and ottoman by Prentice are covered in Patterson black and white hound's tooth fabric, the bench in Kravet orange texture which is repeated on hearth cushion; custom lamps by Elliott Lindley, French provincial clock is antique.



Harold Davis

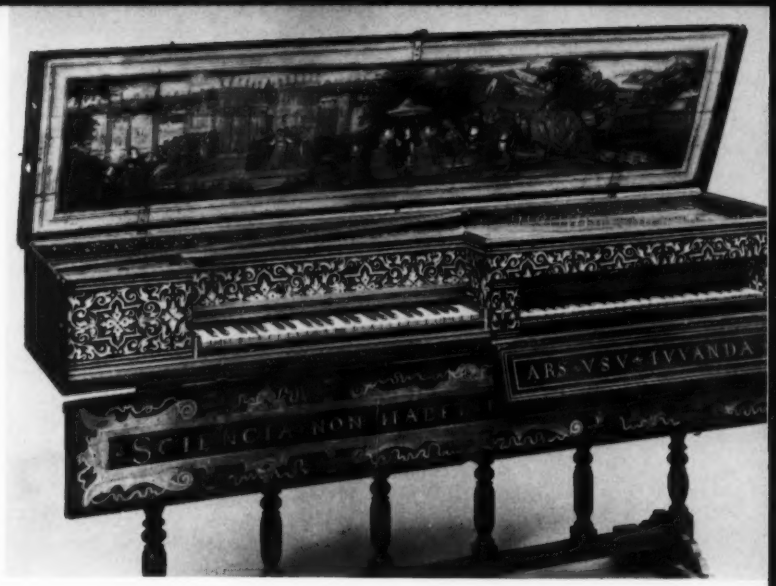
Theme And Variations

For the first time in many years the full magnitude of the musical instrument collection of the Metropolitan Museum of Art is revealed in the current exhibition, *Musical Instruments of Five Continents*, one of the fine exhibitions of the year and one of the largest displays of historic musical instruments ever held in America. The musical instruments of Africa, Asia, Europe, North and South America, from antiquity through the 19th century, are surveyed in nearly 1500 instruments ranging from ancient Egyptian harps through gilded baroque harpsichords which are still in playing condition. With such a wealth of material on view, the exhibition is actually a superb documentary show; but as an art exhibition it is not an easy one to view because one is not in the habit of recognizing musical instruments as art forms. Their ornamentation, since it is integrated with the instruments' function, is therefore even more to be admired: one sees the beauty of an instrument's total aspect "in forms and materials determined by its sonic purpose." Most startling of the African instruments are lyres made of human skulls and animal horns, contrasted with stringed instruments, intricately carved and decorated with colorful metallic inlays. Asian instruments take the shape of a peacock, complete with feathers; an Indian bell hangs from the mouth of a brass cobra, poised to strike; a Burmese xylophone rides on a dragon's back; a Japanese drum assumes the flowing form of a fish; and a crouching wooden tiger, with bristling whiskers, proves to be a Japanese temple instrument. Animal shapes reappear in North and South American instruments: brilliantly painted Northwest American Indian rattles are carved in the form of birds, like fragments of totem poles; and a pre-Hispanic Peruvian clay trumpet takes the form of a snarling jaguar. Notable among the European instruments is a famed golden harpsichord, covered with gilded relief sculpture and carried on the backs of gilded tritons; the design for the harpsichord, built in 17th-century Italy, is attributed to the baroque sculptor Alessandro Algardi. European keyboard instruments also include the historic Cristofori piano, one of two existing pianos built by Bartolomeo Cristofori, who invented the instrument early in the 18th century. A colorful array of carved, gilded and painted keyboard instruments traces the development of keyboard music from the 15th through the 19th centuries. European stringed and wind instruments include Stradivari violins, hurdy-gurdies and delicate bagpipes played by ladies at the court of Louis XV; trombones in the form of dragons, and lyre guitars fashionable among ladies of the Empire period. The Metropolitan collection of musical instruments numbers 4,000 specimens from all parts of the world, rivaled only by the Royal Conservatory in Brussels.

French lyre guitar, popular among ladies of the 18th century and early 19th century.

Figure of youth playing flute, carving on 18th-century south German or Austrian harp.

Indian temple bell hung from mouth of brass cobra, used in Hindu religious ceremonies.



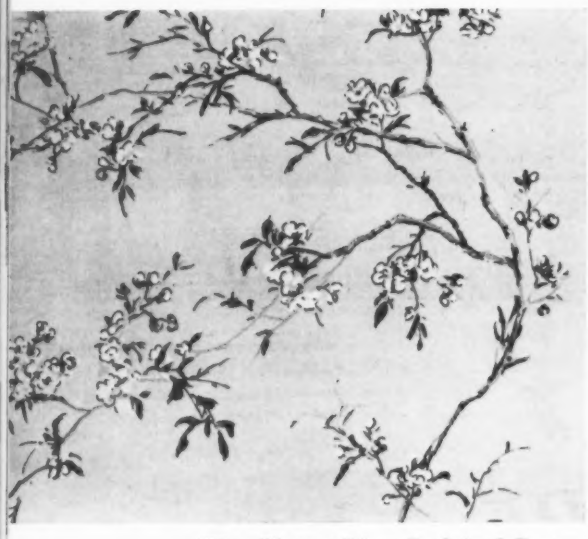
Double virginal spinet built by Lodewijk Grauwels in Antwerp in 1600. Inscription reads "Science has no enemy but the ignorant."

Late 18th-century Italian harpsichord, with painting of landscape inside lid attributed to Gaspard Dughet.

17th-century Italian Baroque harpsicord, carved and gilded, carried on shoulders of Tritons; frieze represents triumph of Galatea.

Contemporary Chinese Paintings

Ya-Chun Wang



"Plum Blossoms," from Stroheim & Romann.

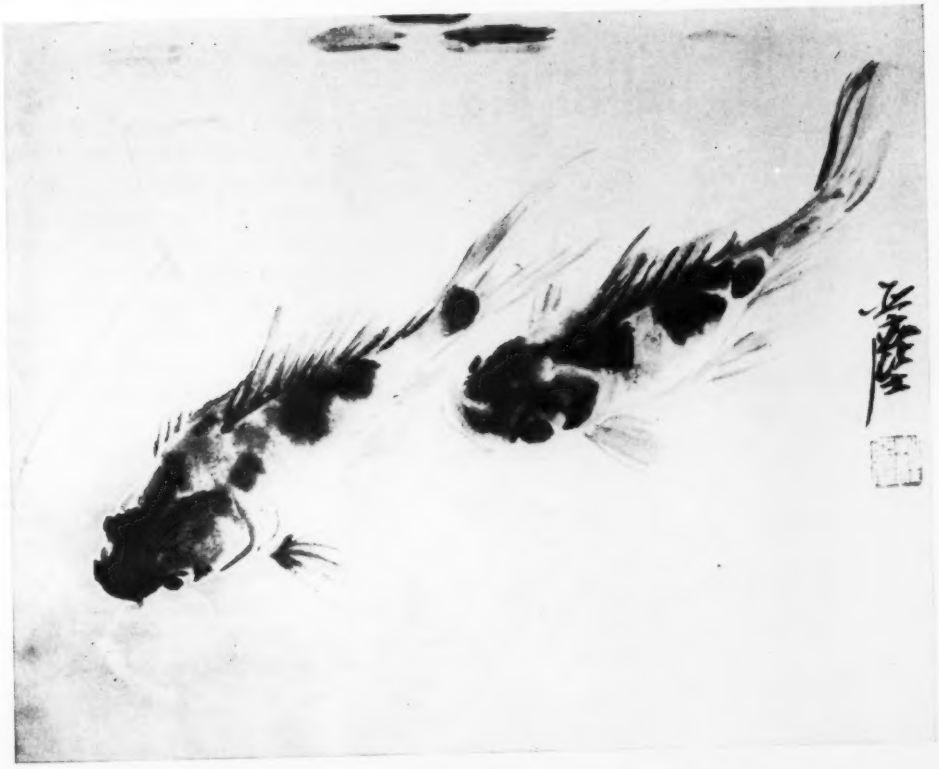
"Grasses," from Greeff Fabrics, Inc.

Chinese art occupies a unique place with interior designers, and those familiar with the fanciful Chinese landscapes in the exquisite painting of Ya-Chun Wang in his comprehensive showings at The Metropolitan Museum of Art, the China Institute and the universities of Harvard, Yale and Columbia, know the subtlety of his art with the brush and how well it blends with both the modern and traditional styles of décor. Prof. Wang achieves his unique effects in diagonal projection with a technique that appears effortless, a lighthearted dash at once sprightly and altogether enchanting, as revealed in the examples of fabrics from the collections of Greeff, Jofa, F. Schumacher, and Stroheim & Romann, selected for presentation here. His technique, while impressionistic — and looking fragile enough to be blown away with a breath — will nevertheless be found imparting detail enough to capture the full spirit of the subject in line and mass, contributing to the informal quality of the artist's individual style, as represented in the many paintings by him in American homes. Prof. Wang, a U.S. citizen, is well-known as an artist and educator in China, having spent a number of years teaching Western art at the National Central University, Nanking, where he is remembered as a master of brush-stroke in watercolor. For more information about the artist and availability of his work, address an inquiry to his representative, Peggy Cooke, 300 East 57th Street, New York; or telephone Plaza 3-7785 for an appointment.

"Wisteria," from Jofa, Inc.

"Bamboo," from F. Schumacher & Co.

"Peony," watercolor, pink and green on white.



"Goldfish," watercolor, pink and pale green on white.

White House In California

The house shown here, with terraced garden dining area, brings to mind the delightful villas nestled in the hills surrounding Tivoli, outside Rome. The owner of this attractive house is interior designer Edward F. White, national president of the National Society of Interior Designers, who has taken advantage of the inimitable sunlight and climate of sprawling Los Angeles in creating for himself a comfortable house that radiates hospitality. Statuary from old gardens of Italy and France enhance the terraced garden with its huge avocado trees and surrounding rose garden. The house is located on the high hills of the Sunset Plaza area overlooking Los Angeles, Hollywood and the blue Pacific Ocean in the distance. Paul Williams, F.A.I.A., was the architect. On the hillside surrounding the main house there are five terraced levels lush with orange, lemon and banana trees, as well as beautiful flowering plants, including pink, white and lavender rhododendrons blooming the year round. The efforts in establishing the garden setting for this pleasant house extend to the interior, where the interior designer has expended tireless energies and talent in creating colorful, relaxed rooms for gracious living. All of which is, so the photographs testify, as it should be, resulting in a casual, informal quality of 18th-Century décor reflecting no specific period.

Julius Shulman

Windows at both ends of formal living room with painted white walls overlook Los Angeles, extending view to blue Pacific beyond; sharp accents of red, yellow and green give zest to an otherwise totalité neutre color scheme; coffee table top was made from magnificent 16th-century carved door found in Florence and set under glass; all furniture is antique except tufted sofa in white raw silk from Scalamandrè, source also for avocado and lemon striped silk on fauteuils; Chinese antique wood carvings hang over sofa, and chenille carpet is white; jonquil linen damask on Louis XVI bérgère matches drapery fabric by Forster.

Inviting entrance hall derives hospitable air mainly from ruby chenille carpet on stairway, from Decorative Carpets, supplier of carpet throughout house, and Robbins black and white vinyl floor contrasted with Inez Croom off-white velvety flocked wallpaper; antique Directoire chairs flank bombé commode, chandelier was contrived from Baccarat antique punch bowl.

Dining room has jonquil and white color scheme, inspired by Inez Croom wallpaper with yellow flocking on white, from Stockwell; Forster matching yellow silk for curtains is contrasted with white chenille carpet; Louis XVI chairs with down cushions are upholstered in Scalamandrè lemon silk taffeta; chandelier and mirror are Directoire.

Guest bedroom, looking toward bathing and dressing areas, shows white chenille carpet and walls painted café-au-lait, contrasted with Forster blue and beige silk plaid curtains, bedspread of Scalamandrè linen and Kittinger lounge chair upholstered in Stroheim & Romann beige fabric; Thaibok striped silk on antique occasional chair is wine and white, matching velvet mats of antique colored engravings.

Illustration courtesy FISHER-PRICE TOYS, INC., East Aurora, N. Y.

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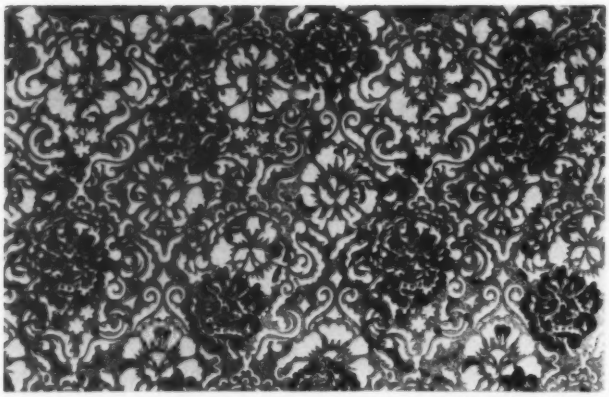
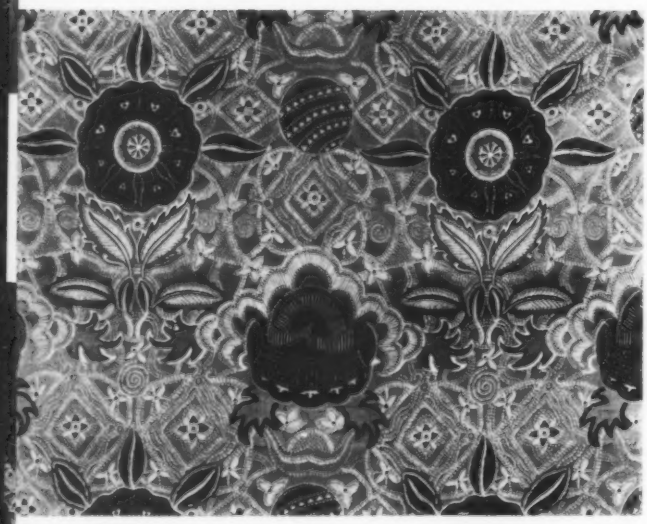
Mostly Daisies



Venetian Damask



Maori

Market Spotlight

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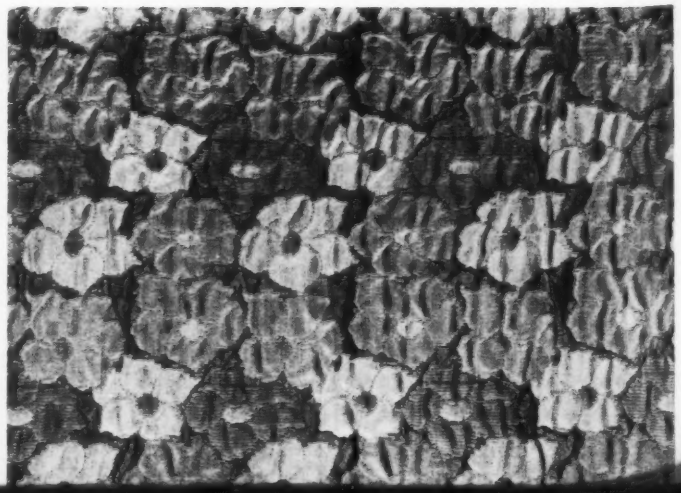
Greeff Introduces Fall Line

Two distinctive lines constitute the new fall collection of Greeff Fabrics, 155 East 56th Street, New York. Each is outstanding in design motif and color range though worlds apart in themes. The collection is a combination of the exotic and the pastoral, some vividly exciting, others delicately airy. Florals predominate in the 5th series of the Greenbrook collection which again is coordinated with Katzenbach and Warren wallpapers and includes two Early American scenics. The fabric designs, all handprinted on cotton with the exception of a heavy linen and linen sheer, comprise fifteen designs, six textured papers, vinyl finished and pretrimmed and two linen casement cloths. Illustrated are: *Mostly Daisies*, as frothy in feeling as its name implies, in subtle colorways such as olive and citron on ivory, 36″ width; *Venetian Damask*, solid and substantial in character, a modern interpretation, vibrant in its colorways in 50″ width. Typica. motifs of the South Seas make up the "Trade Winds" collection. Bold interpretations of tropical flowers, Tahitian wood block and Malay batik designs—the latter a contemporary counterpart of a patchwork quilt—characterize this line comprising six handprinted cottons and five related woven fabrics. Presented here are two cotton designs: *Maori*, in strong primary colors, derived from elaborately embroidered ceremonial robes and *Oceania*, a primitive design in wood tones, greens and reds, its source the hand carved decorations on Polynesian canoe paddles. From the woven group, *Tarawa*, illustrated, is a rayon and cotton pocketweave, dramatically interesting in design and five colorways.

Continued on page 120

Oceania

Tarawa



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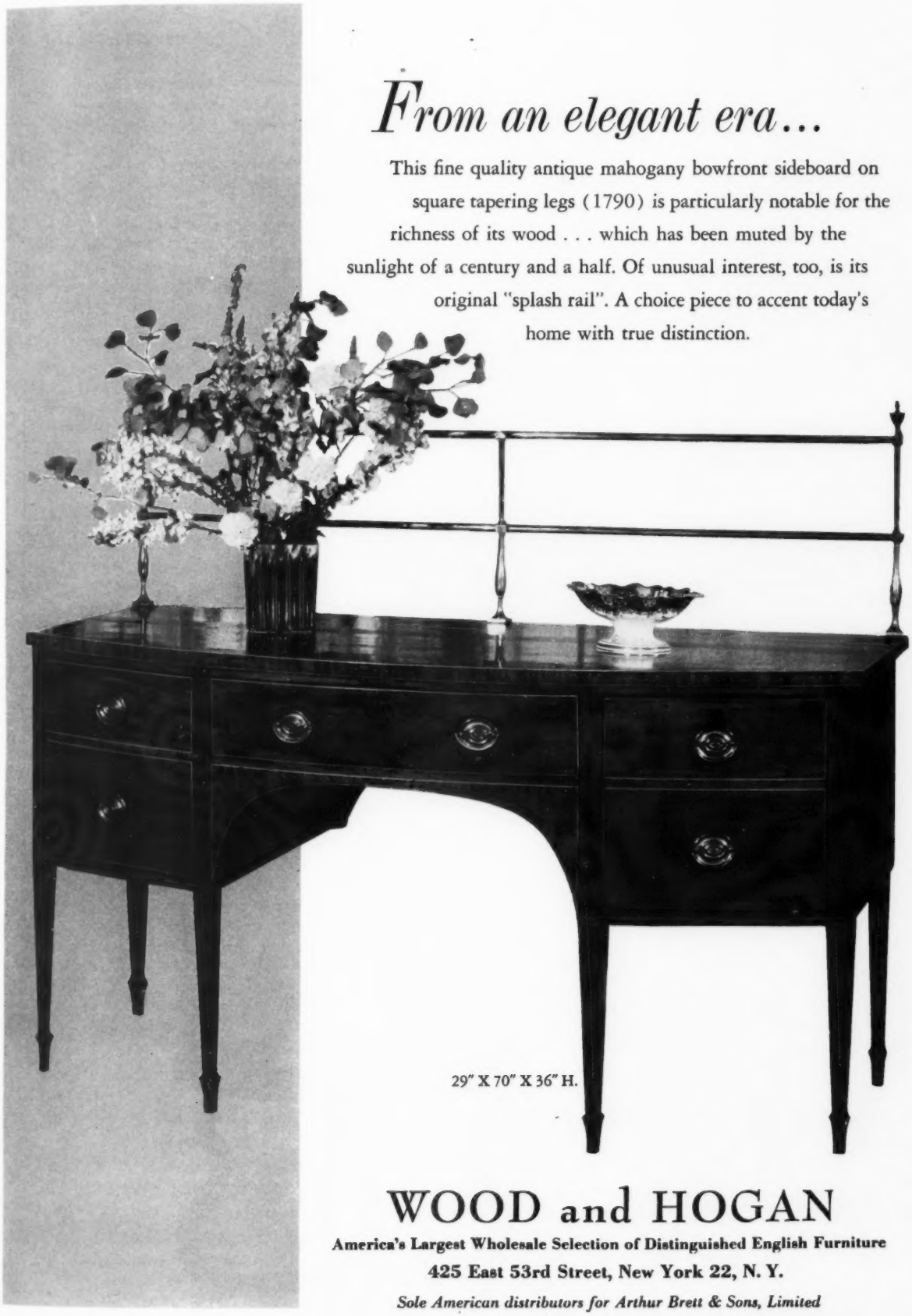

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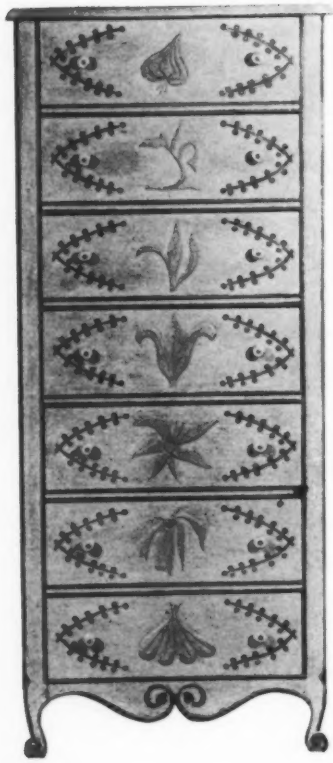
Market Spotlight

continued from page 118



Furniture from Basque and Breton

The newest fillip to the popular country look stems from the Basque and Breton areas of Europe: a 20-piece collection of furniture imported and reproduced under the name Trouvailles, Inc., 20 Juniper Lane, Newton Center, Mass. Although the firm name means "things found by chance", it is not literally true when applied to most of the pieces in this unique collection, for each of the designs is based on an original tracked down in such French museums as Avignon, Dijons or Cluny. In design and finish, the furniture has a charming provincial quality: some models are painted, others are in natural wood, beautifully antiqued and distressed. Most of the designs are characterized by carved details of animals, flowers and religious symbols. The painted semainier pictured here, for example, uses the lily, from the seed to the dying blossom, as a life symbol. There is also a daybed which has the same motif. Figures from coats of arms were also popular as motifs and are used on the 72″ high cabinet shown here, the original dating from the time of Louis the Fat (10th century). Similar carvings are used on the top of the round table which is also made with a carved fox on the middle of the stretchers. By complete contrast is an extensive collection of formal French furniture imported by this firm, exemplified here by a Louis XVI marble-top commode. Ranging in style from Louis XV to Directoire, this collection is also made and finished in France, and all models are replicas of antiques from museums or private collections. Woods are chiefly French walnut, cherry or mahogany in painted, distressed and antiqued finishes. Both collections are available in New York at Charak, 425 E. 53rd St.

Continued on page 122

Golded ivory bedroom suite of flat-cut mahogany, in sleek modern design by Sieling Furniture Company, finished with SUNSTOP, a Butyrate lacquer manufactured by The Gilbert Spruance Company, Philadelphia, Pa.

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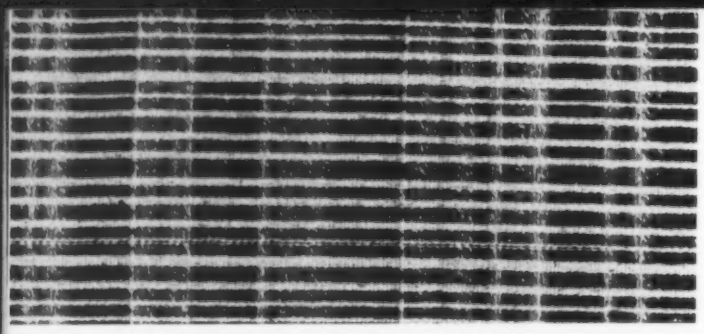

Market Spotlight

continued from page 120

Sardinian Designs Outstanding

At Isabel Scott Fabrics Corp., 515 Madison Avenue, New York, one of the most unusual and outstanding collections of wool and cotton fabrics is available. Rich in texture and design of Sardinian origin and woven on that historically glamorous island, these fabrics in a tapestry weave have the luxurious feeling of cashmere with the same durable characteristics. Showing the Moorish-Spanish influence, due to Spain's domination of the island in the 15th and 16th centuries, the designs are based on old motifs and come in bold, pulsating colorways. Fourteen hand-woven fabrics—executed under the sponsorship of the State Department's program to revitalize the arts and crafts in undeveloped countries—comprise the collection and the company is the sole distributor in this country. We present here *Facciata*, a design which in its two colorways of black and white and red and black, create entirely different interpretations and *Rami* a brocade-like design in white on white brown on black.

The Townhouse Collection

A new line of upholstered furniture called "The Townhouse Collection" has been introduced by Cochran of Baltimore, 431 North Front Street, Baltimore, Maryland. Designed by Rita St. Clair, A.I.D., the collection is primarily for residential use but includes several versatile pieces especially appropriate for office and contract installations. In the latter group is the sofa pictured here with its open back, slightly flared arms and octagonal legs. As a companion piece, there is a handsome chair which follows the same lines. An interesting contemporary interpretation of a traditional design is the high-back wing chair illustrated: the curvilinear sweep of its wings, arms and legs lend a fluid grace and look of sophistication to the sculptured form. All frames are in walnut. A brochure on the collection will be available in September.

Continued on page 124

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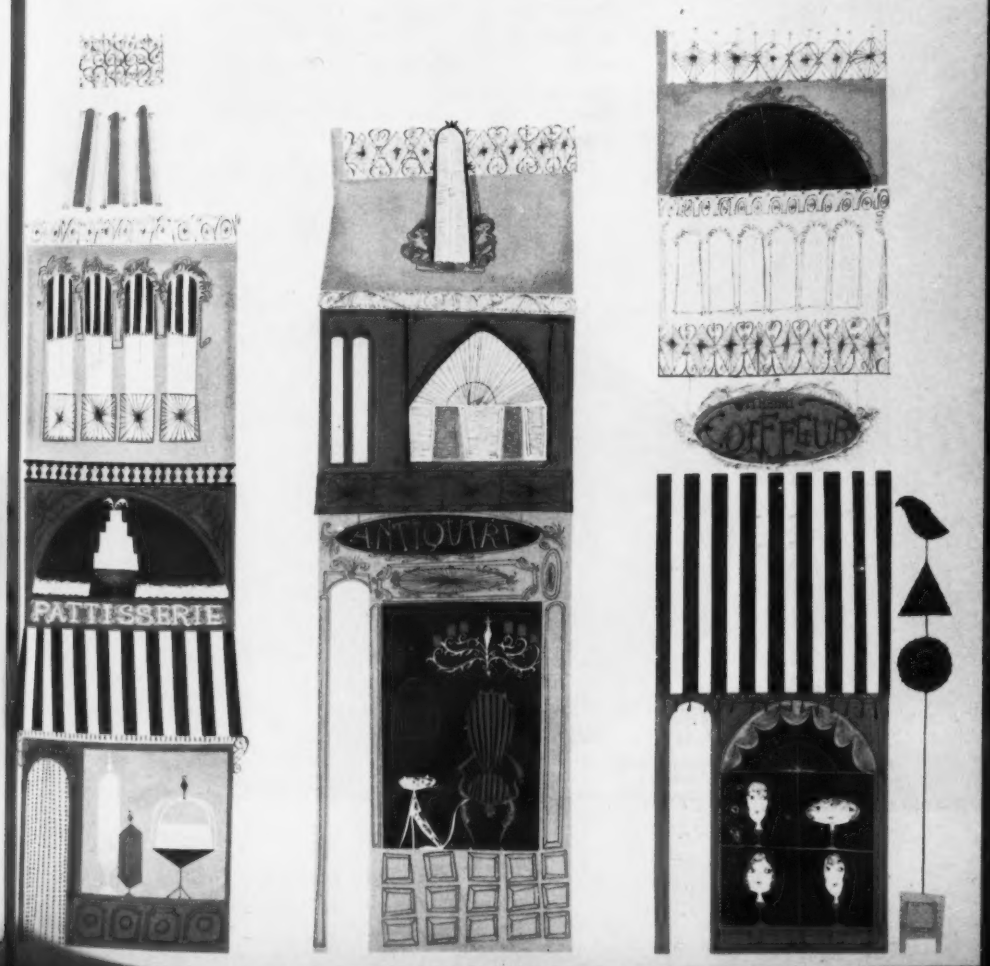

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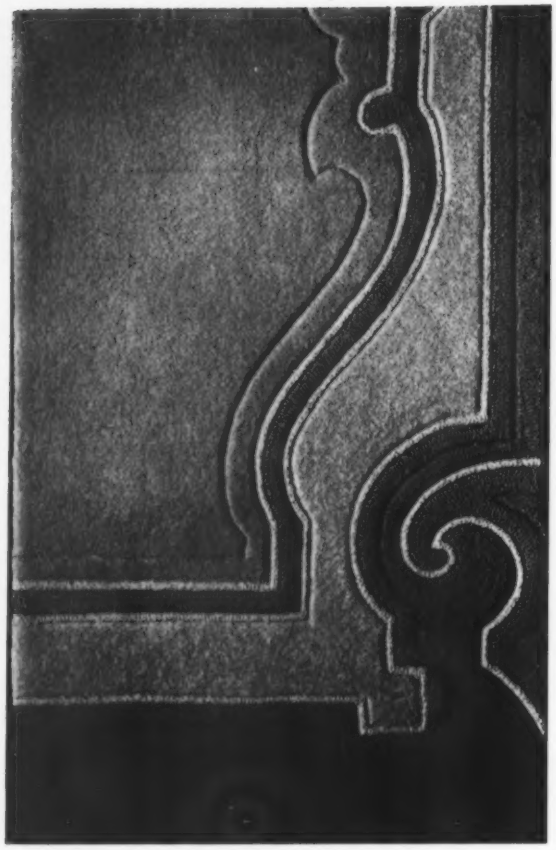


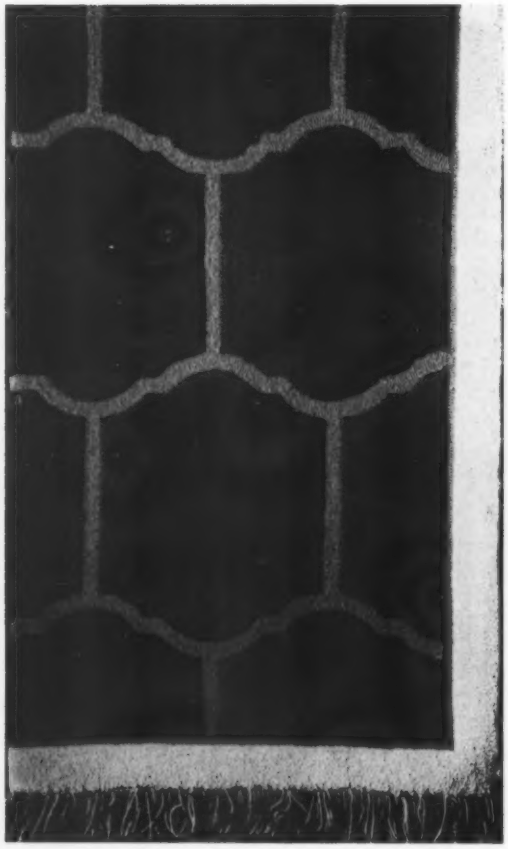
Market Spotlight

continued from page 122

Inspiration For the Floor

The advantages of the area rug are many: it has color, design, shape and texture. And it has acoustical value—something to consider—reducing sound "bounce" where necessary. Best of all, it is invaluable for tying furnishings together. In line with the current enthusiasm for area rugs that may be coordinated perfectly with vinyl, parquet and any other flooring—but requiring greater care in their selection—you will find a wide selection of designs to choose from in the showroom of D. Anthony, 19 East 48th Street, New York, where art on the floor in the form of area rugs is the specialty of the firm. The rugs are pure wool, are handcrafted to custom order in any size, shape or design—a nice thing to know when you are faced with a particularly trying floor covering problem. Whether of traditional or modern design, the variety of unique techniques offered, the extensive color palette available, the depth of pile, magnificent weaving and sculpturing detail are amazing in the new cut and loop combinations which come in over thirty different qualities.

Continued on page 126



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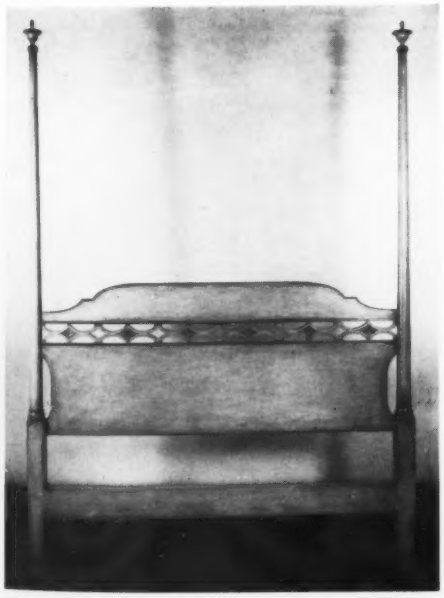

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FROM THE LARGEST AND MOST DISTINCTIVE COLLECTIONS OF HEADBOARDS IN AMERICA

Market Spotlight

continued from page 124

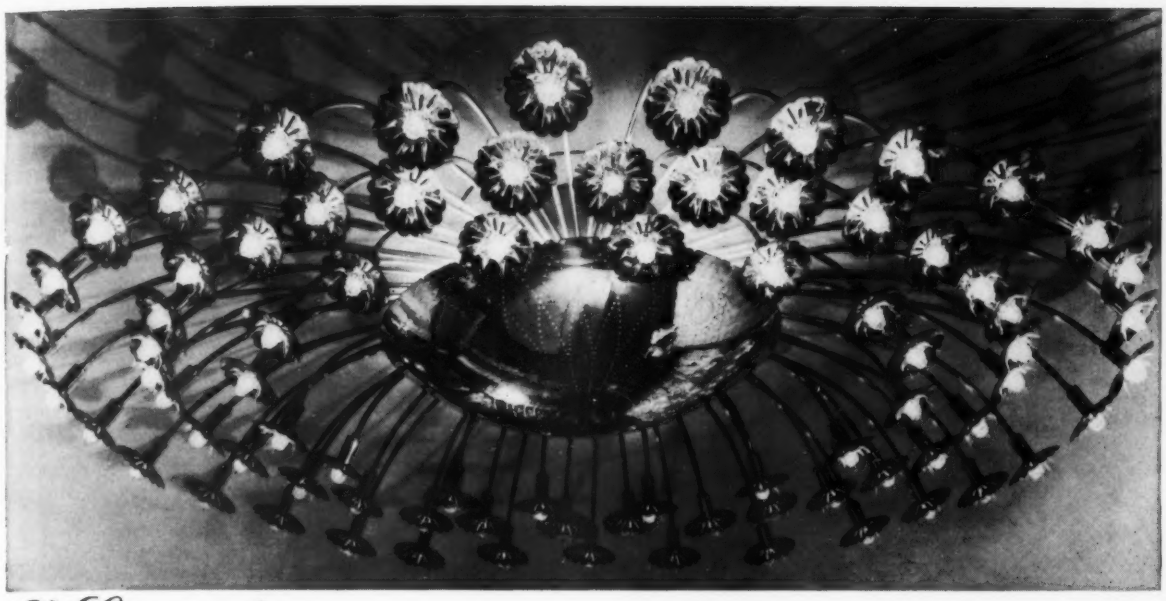
Antiques and Accessories

Furniture and accessories from France, England, Ireland and Spain, comprise David Lawrence Roth's latest collection of antiques and accessories, arriving daily from abroad. The emphasis is on the best of the 18th-century—with a few modern pieces. All have been chosen for their specific qualities of design, color and finish—adaptable to interiors today. For example, the vignette setting illustrated, includes an old Spanish chair styled after the period of Queen Anne with unusual scroll wings and back. The Louis XVI cabinet with carved grille doors and moldings comes in custom colorings. The 18th-century solid oak Irish chair alongside an American *étagère*, has a wide woven rush seat. Accessories include an English compote, white porcelain Frankenthal figures, an American teacaddy and a head of carved wood from France. Old hour-glasses of Dutch origin, range in size from 1″ to 26″ high. The showroom is located at 833 Madison Avenue, New York.

Wallpapers of Elegance

Originality of design and color is the theme of a new collection of wallpapers at Karl Mann Associates, 677 Fifth Avenue, New York. Many represent special techniques of handcraftsmanship such as Barbara White's hand-painted floral panels done on large sheets of heavy rice paper, in vital imaginative colors: *Roses*, illustrated, in pink, yellow and blue, *Lotuses*, in grays, browns, and yellow, *Violets*, in purple, amber, blue and red, *Ferns*, in green and yellow. Each sheet is to order with a one to two week delivery date. Designs by *Larsen Design* capture the eye with a series of contemporary and traditional papers. *Landscape*, a 11′ high panel, is in the style of the impressionists and can be used either as a mural to cover an entire wall or as a single accent panel. *Veronica*, an all-over flower print is reminiscent of the *Art Nouveau* in modern colorings of blue and green, orange and yellow, and lavender and white. Two traditional moods, *Renascence*, a damask pattern, and *Jeanne d'Arc*, an Empire design, come in subdued colors. And *Vermont*, shown here, is an all-over pattern in the style of the old book-end papers, in warm yellow, orange, tile blue and black-brown.

Continued on page 128



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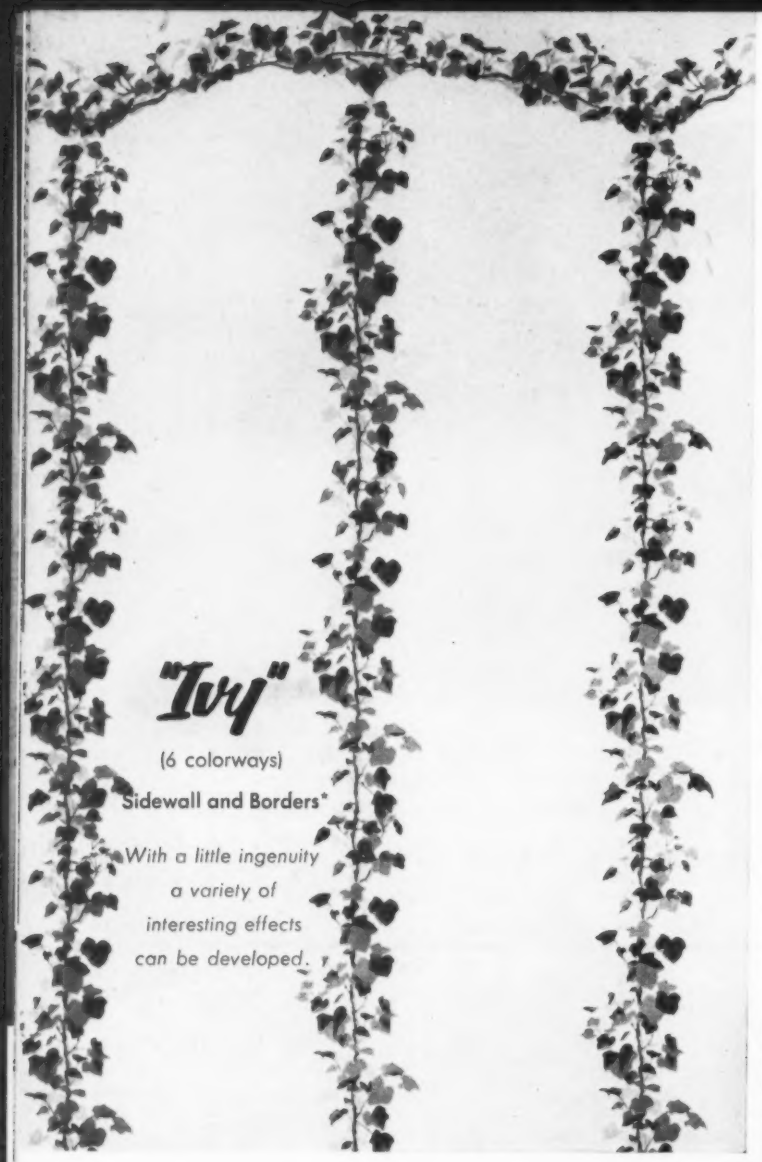

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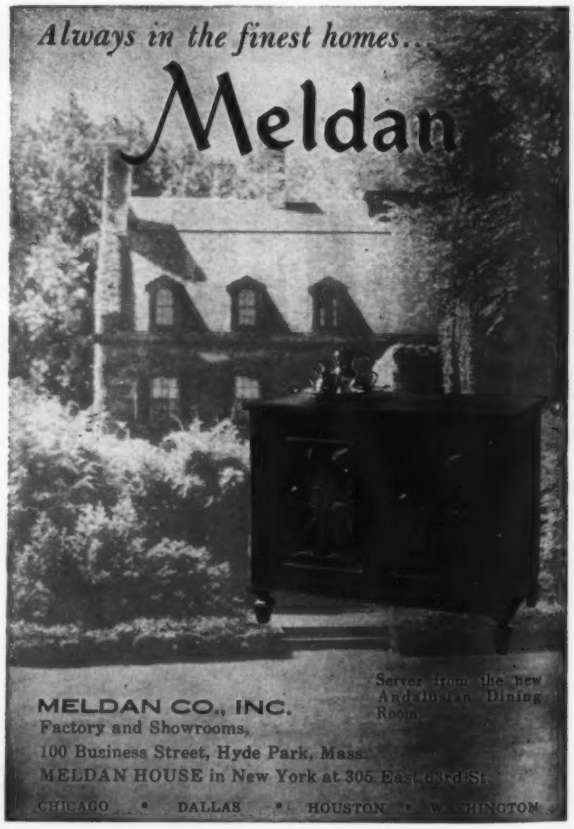
New Lighting Concepts

Marvin Electric Mfg. Co., Los Angeles, Calif., a division of Progress Manufacturing Co., Inc., introduces seven new lighting concepts in their new line of over 100 recessed incandescent lighting fixtures entitled *The Illumiline Collection.* The designs, marketed under the firm's brand name *Marco,* each incorporate several of the principles, which were designed to cope with specific lighting problems. Problems such as how to alter the quantity and intensity of light after installation; how to reduce glare; how to obtain an interesting change of plane in a long series of recessed fixtures; how to obtain ease of installation by means of adjustable mounting regardless of ceiling thickness; and how to combine reflectors and lens into a system permitting precise control of the quantity and quality of light. In every instance, the aim has been maximum light with minimum intrusion of the fixture itself. Performance, appearance, ease of maintenance, and ease of relamping have all been taken into consideration. The new line is divided into five new series: *Illumilipse; Illumilens; Illumicone; Illumijust; Illumisphere.* A catalog of the complete new line as well as the name of *Marco's* regional lighting specialist can be obtained by writing to Marvin Electric Mfg., Co., 648 South Santa Fe Avenue, Los Angeles, Calif. The collection will be on display in New York at 33 West 42nd Street, and may be viewed by appointment by calling CH 4-0674.



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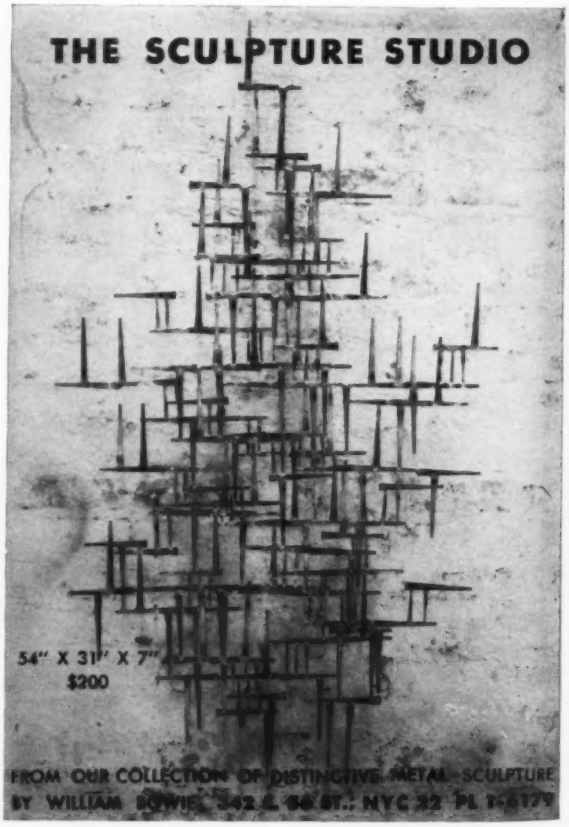

New Showroom for Wallcoverings

Both the exterior and interior of the new showroom for Crane Galleries, a division of I. S. Crane, Inc., at 216 West Kinzie Street, opposite the Merchandise Mart in Chicago, designed by Robert Burton, is charmingly Victorian in décor but with modern accents. Of a split-level type of architecture, the showroom, occupying 4000 square feet of space, houses one of the most comprehensive collec-

tions of the industry's wallpapers and wallcoverings, handsomely displayed against a strawberry and white color scheme. Forty-eight full scale murals are shown in a specially designed display in one area and one curved wall in a separate area, devoted to the scenics of Murals, Inc., features to advantage the *Flowering Trees* design of

Continued on page 133

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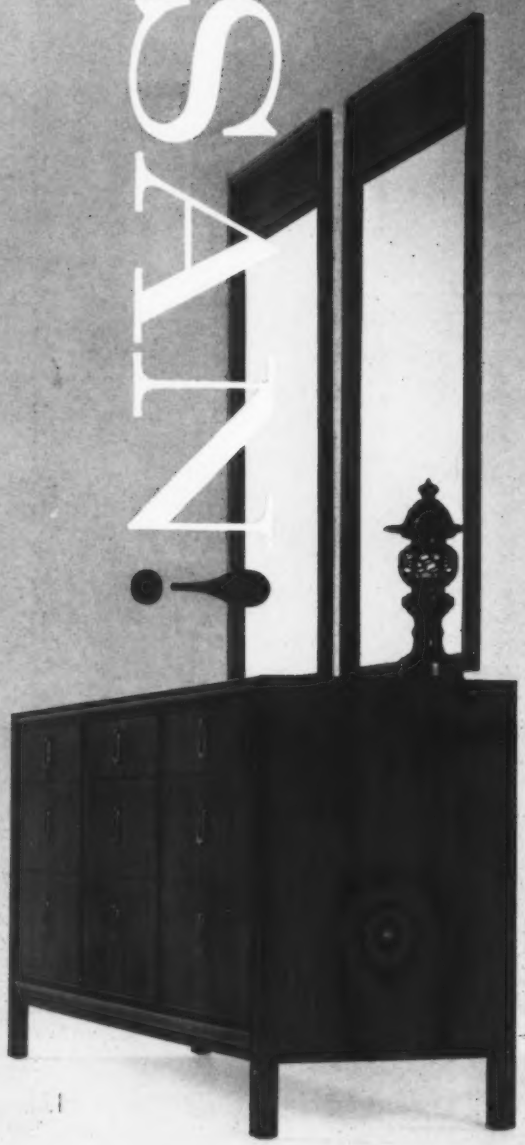

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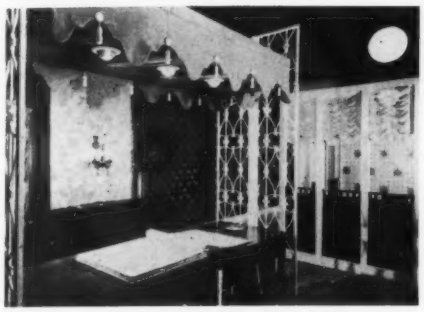
Texas: Sy & Rae Eisenberg, 2507 Dallas Trade Mart

Florida: Robert S. Collins, 160 N. E. 40th St., Miami

MARKET SPOTLIGHT, *continued from page 131*
Robert Crowder, as shown here. Charmingly reminiscent of the Victorian era are the other areas. The reception office is shown in the background, and a wallpaper "locator" file to assist the designer find any specific wallpaper quickly is on the canopied table with its U.S. Plywood counter top. Against a background of Fine Arts



wallpapers and wallcoverings, open wood beams are draped with F. Schumacher fabrics and floor is carpeted in a Lees tweed. The company has considered the physical comfort of the interior designer and instituted such practical innovations as paper "house shoes" for the weary shopper as well as a snack bar for refreshments and a special working area for designer and client.

Continued on page 134

DINING GROUPS

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Ed Secon, 600 Madison Avenue, New York, specializes in handcrafted, custom design furniture and accessories in the contemporary idiom. Cabinetmakers in the strict sense of the term, the firm will work with the interior designer directly from floor plans to construct special one-of-a-kind pieces for a particular area. Designs include pieces for the living room, dining room and bed-

room, in a choice of walnut, teak, oak, wormy chestnut, rosewood, ash and mahogany. Woods are stained and finished to express the intrinsic beauty of the wood's grain: surfaces are uncluttered, with soft rounded edges and flowing contours to give the pieces a feeling of sculpture. Showroom samples include wall-hung units which seem to float in space yet are constructed to house

Continued on page 137

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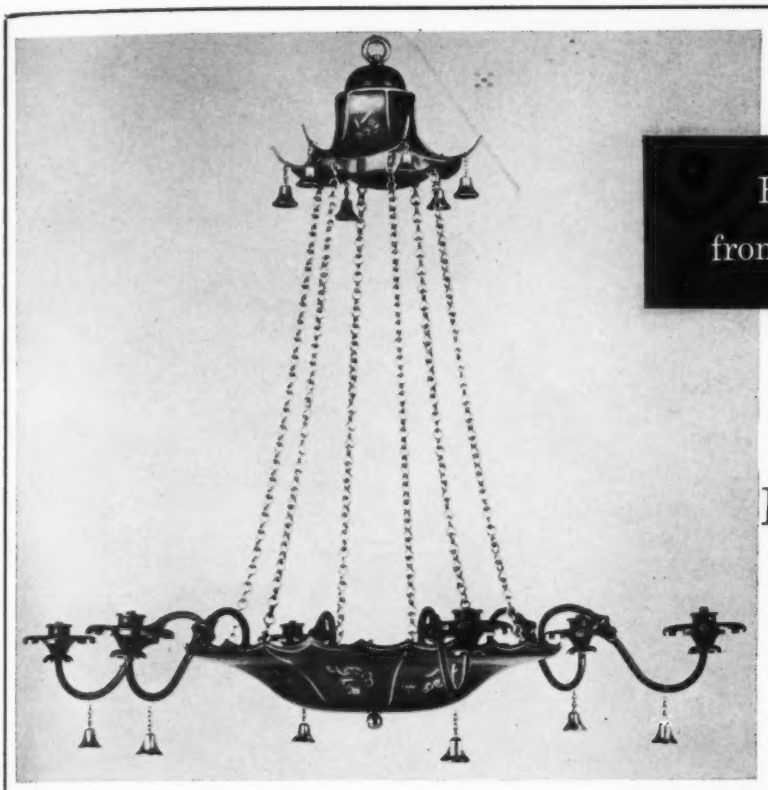

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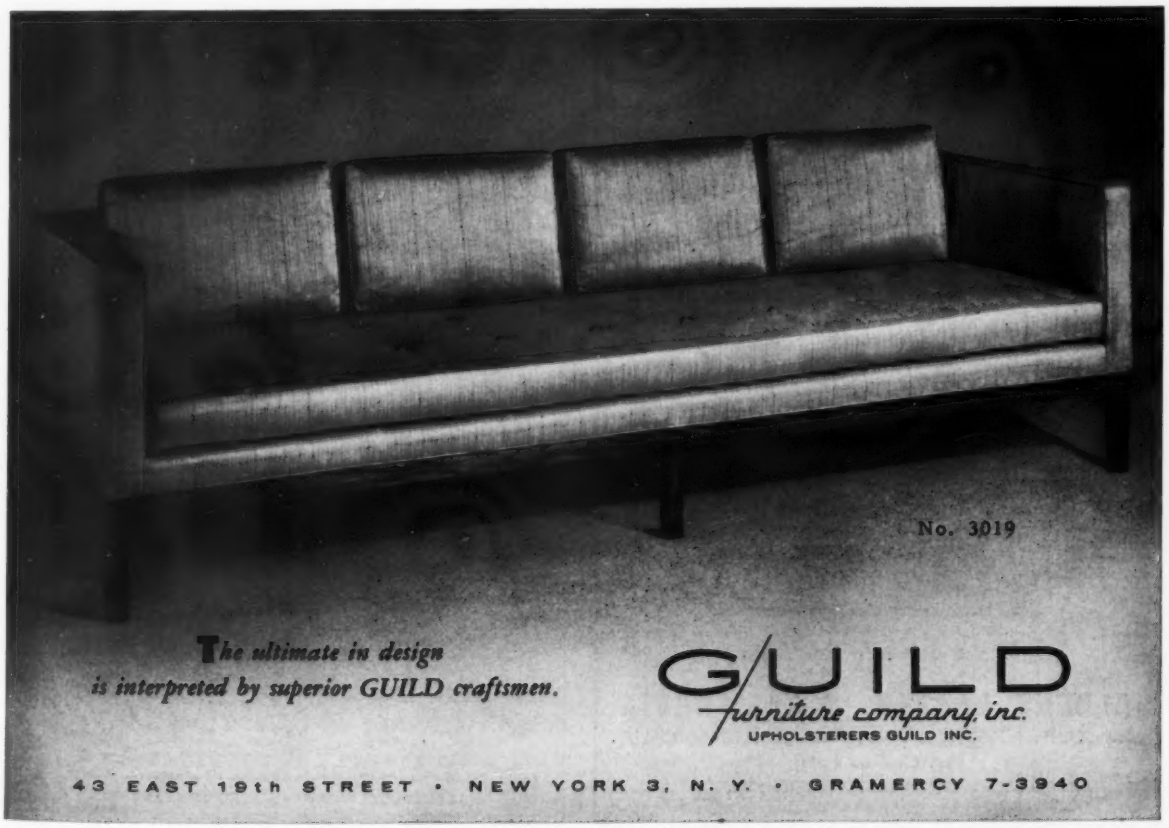

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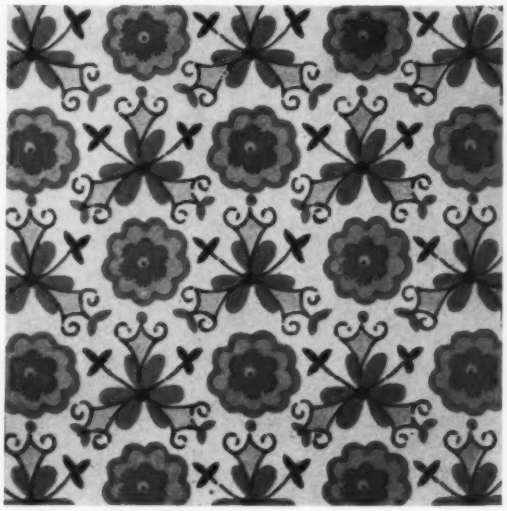

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intricate music systems; pedestal desks with sculptured teak frames; a 7′ high-back sofa upholstered in down loose-cushion back and seat. Tables come in several shapes and sizes. The model illustrated measures 30″ x 30″ x 21″, in walnut combined with wormy chestnut. There are also pedestal tables and chairs with steel frames, chests of drawers, shelves and lamps, and a special collection of accessories from Scandinavia including desk items, ice buckets, enamel and glassware and stainless steel. There is a catalog available.

Woodworking Shop

Shutter Modes, Inc., 1046 Third Avenue, New York, custom designers of shutters, panels, room dividers and other interior woodwork, announces the recent addition of new factory space — just ten minutes from its present showroom location — designed to expedite the firm's products. A visit to the showroom and then to the factory quarters reveals their complete coordination of facilities. The collection itself comprises both traditional and contemporary designs in a diversity of stylings. Masters in the art of woodworking, the firm's designers also excel in such small but important details as hand-rubbed and painted finishes, carved decoration and the combination of unusual materials. These range from

Continued on page 138

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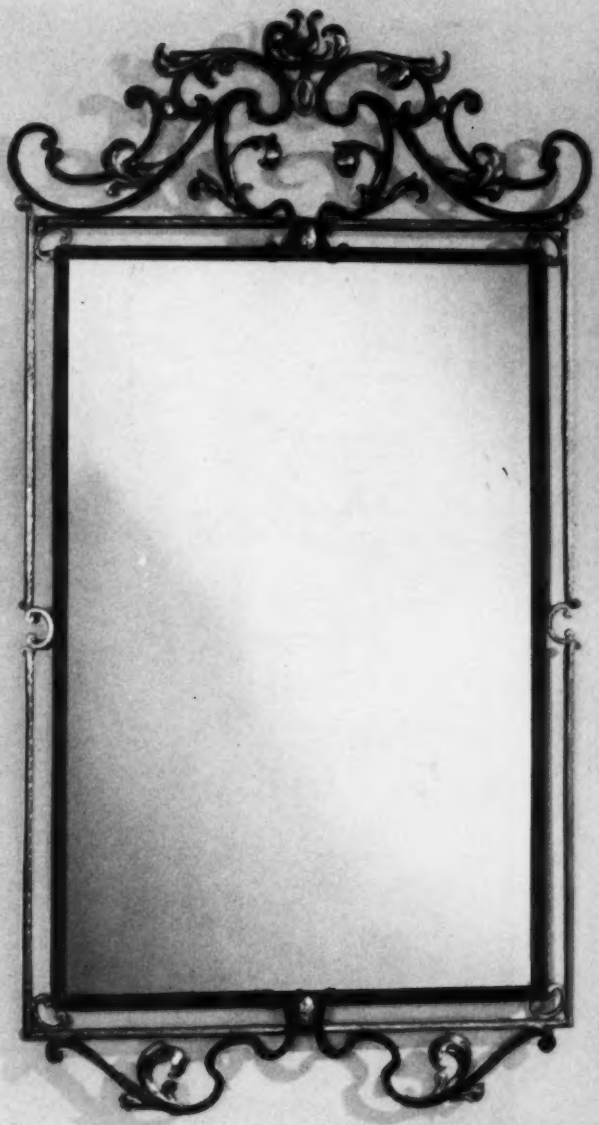

Sheba's back and 52nd Street's got her!

The old, the rare, the unique to make a room or mark a trend are now to be found in rewarding profusion at 212 East 52nd Street (between 3rd and 2nd Avenues), the new address of Sheba Taylor, Inc.

imported Shoji wood panels in all types of open filigree work, to elegant Louis XV and XVI panels with carved moldings and painted finishes. There are wood panels combined with brass chicken wire, and hardwood panels with cane inserts, as well as a large assortment of laminated plastics. Special cabinet work is also available in a choice of walnut, teak, cherry, ash and mahogany. Work is done directly from blueprints.

New "Key" Collection

Since receiving the 1960 award from the American Institute of Interior Designers for its attractive "Key" collection of woven fabrics, Ben Rose, 1129 W. Sheridan Road, Chicago, Ill., has added to this line of handsome weaves and prints. The fabrics in the new collection have been planned with the home in mind. They are durable, flame resistant and provide economy of maintenance as they actually shed dirt and dust, and the interior designer will find their characteristics amazingly versatile. In three widths, "Key 75" — ideal for commercial use as well as the home, "Key 50" and "Key 48" — the numbers indicating the width of the fabric — they come in casements, floral prints with coordinated solids and stripes and in contemporary and traditional designs. All are woven of Rovana, the trade-

Continued on page 140

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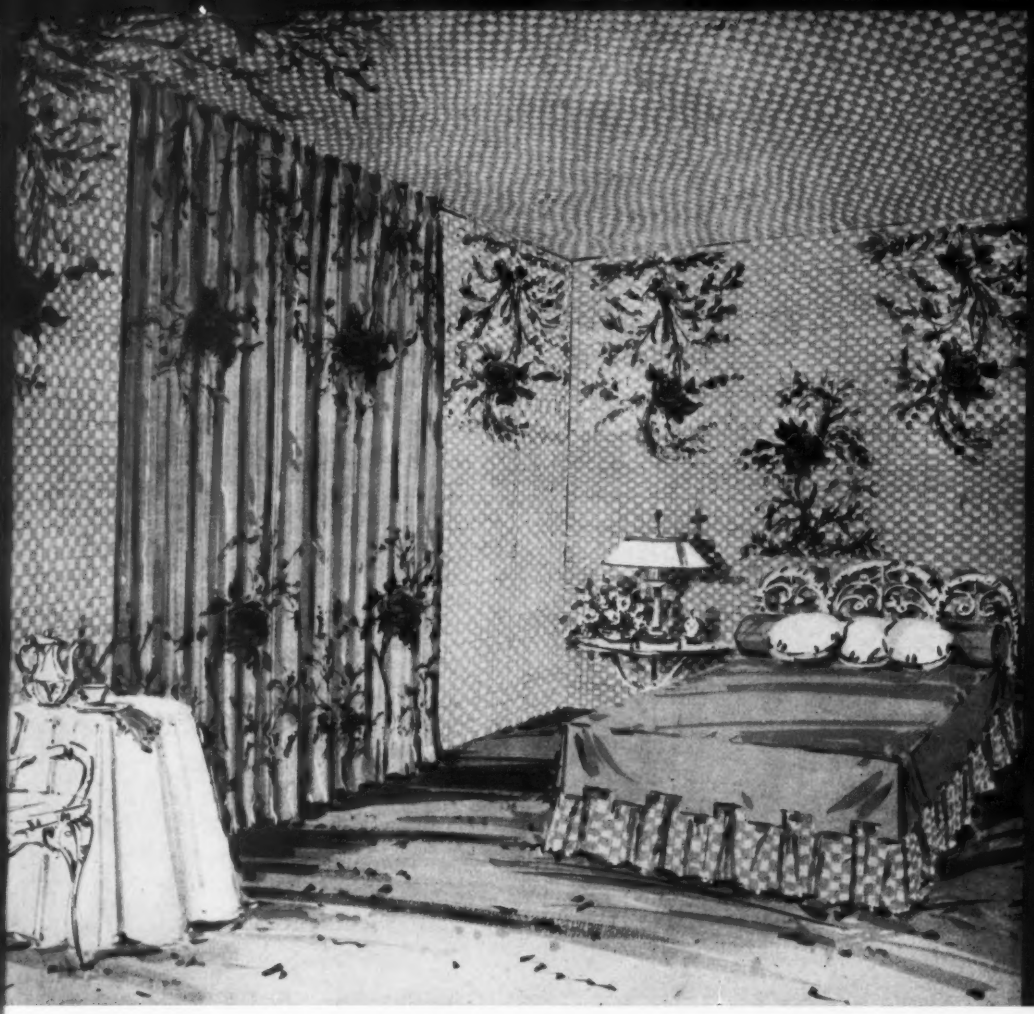

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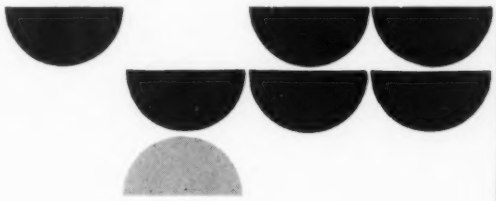

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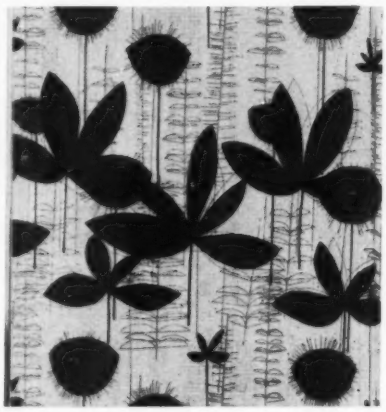
MARKET SPOTLIGHT. *continued from page 138*

mark of Dow Chemical Company, and Verel, the trademark of Eastman modacrylic fiber. The prints are in luxuriant colorways and rich color harmonies and add a most decorative element when used for hospital installations. Among the new designs of great interest are:



Clover Tree border panel print of leaf motif in vertical stripes used either at top or bottom; *"Key 48,"* a casement of linen-like weave and *Garden Spot* (illustrated), a large print of leaves, flower and stem shapes, the basic theme of five coordinated designs. Color chart of fifty print colors is available.

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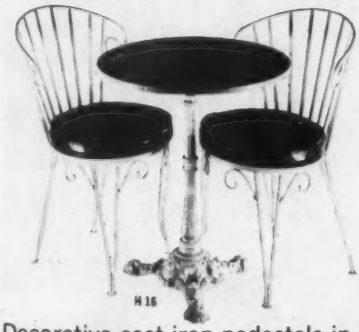

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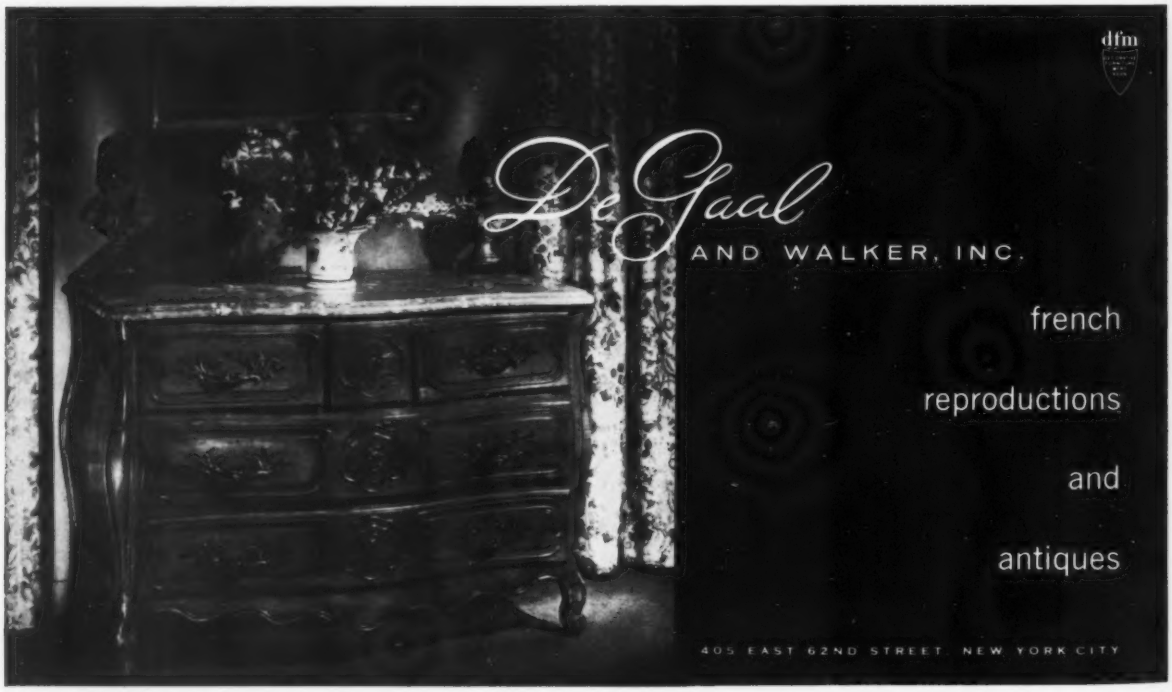

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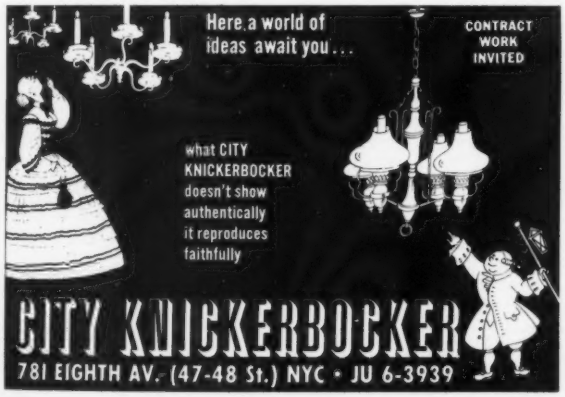
Adaptations a Specialty

It was a modest start for the Casaragi Furniture Company, 1206-2d Avenue, New York, when they opened up for business thirty years ago with exactly six side chairs. Today, their manufacturing activities in adaptations of Italian and French Provincial furniture run to over half a million dollars annually. Then, as now, though the company will and does reproduce authentically fine antiques on order, it takes great pride in adapting traditional styles to the individual's specifications, on the theory that good design lends itself to such adaptability, providing it is done with good taste. As proof of this, original Casaragi models, designed many years ago are still in great demand. The company's products are confined to occasional tables, credenzas, consoles, bedroom and dining room furniture. They are also specialists in custom built wall treatments such as library, paneled closet and hi-fi cabinet walls with renderings submitted by the designer of the firm.

Furniture of Quality

It will be well worth while for the interior designer to take a trip down to 43 East 19th Street, New York, and visit the showroom of the Guild Furniture Company, whose proud boast is that every piece of furniture, from the drawing board to the last finished detail, receives

Continued on page 144



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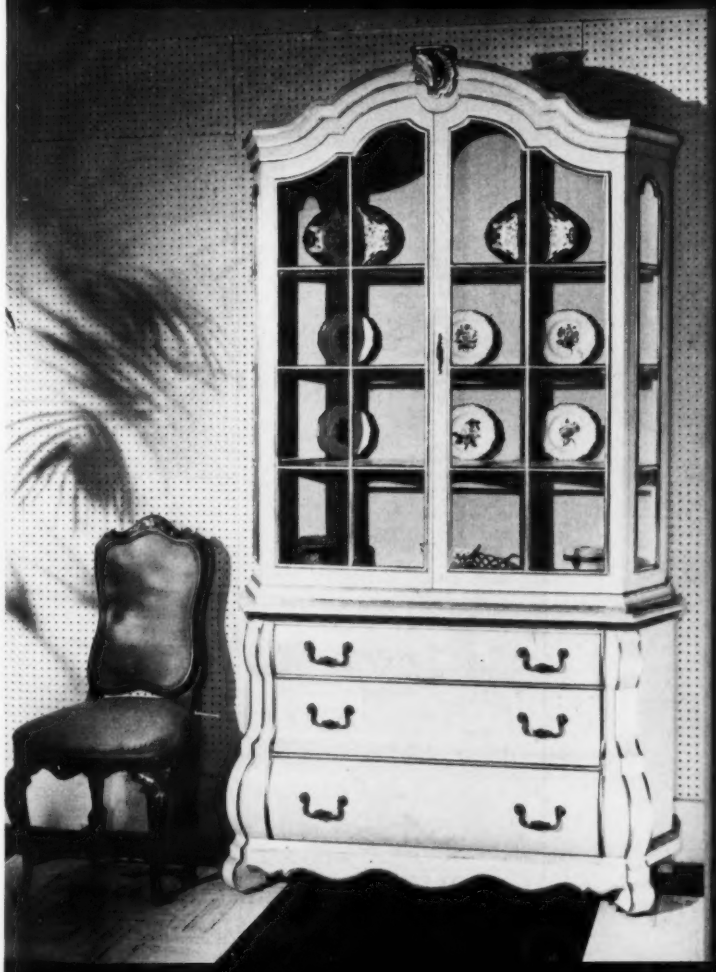

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MARKET SPOTLIGHT, *continued from page 143*

most minute personal supervision from the heads of the company. Since the workshop is at the same location but on another floor, this is possible, and this policy is manifested in the designs on display. Hand-crafted, superbly constructed — even to the springs being tied by hand — and of the finest materials obtainable, the quality of this furniture is set off by the superb fabrics and we cannot say enough about its beauty. The firm specializes in upholstered furniture, both traditional and contemporary. Only two or three new designs are brought out each year as this collection is of enduring character, but we saw a handsome eight-foot sofa which features drop arms controlled by pressing a button on the back of either side. The ratchet which connects the back with the arm is unobtrusive when lowered. An adaptation of a Louis XVI chair in distressed fruitwood frame with sloping reeded arms and carved rosettes above the legs is one you should not miss. It is shown in a beige and ivory stripe silk taffeta which is eye catching.

Addition to Wallpaper Line

Originally available only in blue, two new colorways have been added to the Gavotte wallpaper design at Margaret Owen, 515 Madison Avenue, New York. Still executed on a white ground, it may be obtained now with

Continued on page 146

A NEW CHAIR from the ever-changing Carlisle Collection. Remember, there is always something new at Carlisle.

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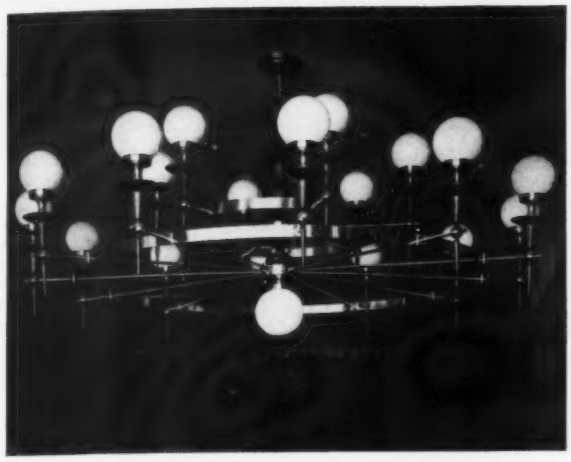

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matching percale fabric, with the restrained bouquet either in pink or yellow. A completely new hand-screened paper at this house is *Capucines,* illustrated, an open single nasturtium design in true nasturtium colors, ranging from yellow and orange to red. Offered in only this one colorway, there is no matching fabric for this item.

Castilian Vinyl

A new luxury vinyl floor tile called "Castilian Vinyl Tile" has been introduced by the Armstrong Cork Company, Lancaster, Pa. Resembling deep-quarried marble,

Continued on page 149

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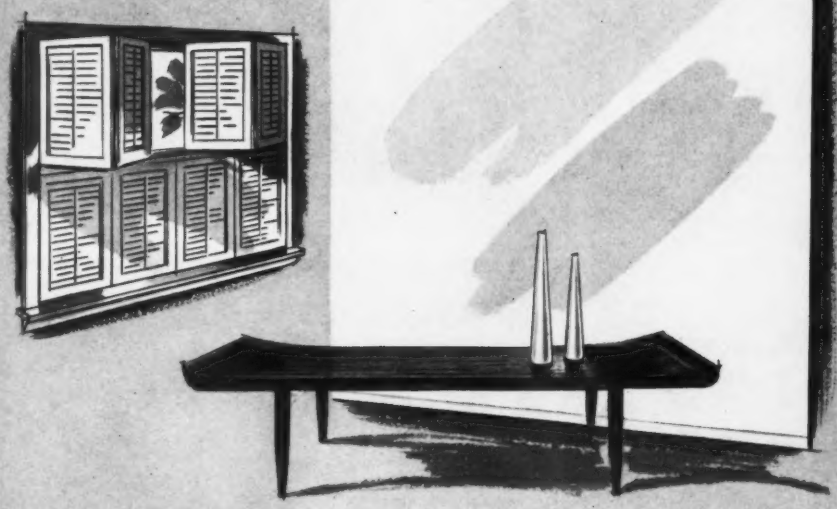

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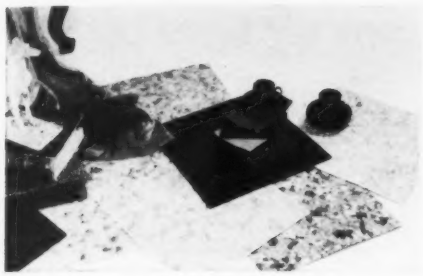
MARKET SPOTLIGHT, *continued from page 146*

the handsome new tile embodies translucent, transparent and opaque vinyls for a rich, luxurious effect. The non-directional design has a three-dimensional look, and there are eight available patterns in the following colors: topaz beige, onyx white, quartz taupe, crystal green, agate pink, flint gray, graphite black and opalstone gray. The tile is suitable for use on-, above- or below-grade, and comes in 9″ x 9″ and 12″ x 12″ sizes in ⅛″ gauge. Special sizes up to 36″ x 36″ are available on special order.



New Source For Contract Installations

Glass & Propp Contract Sales, Inc., direct manufacturers representative, 114 East 32d Street, New York, is a new source for complete contract installations including bedding, lamps, woven and tailored bedspreads, draperies, prints and furniture from the Period Furniture Company, Henderson, Ky.

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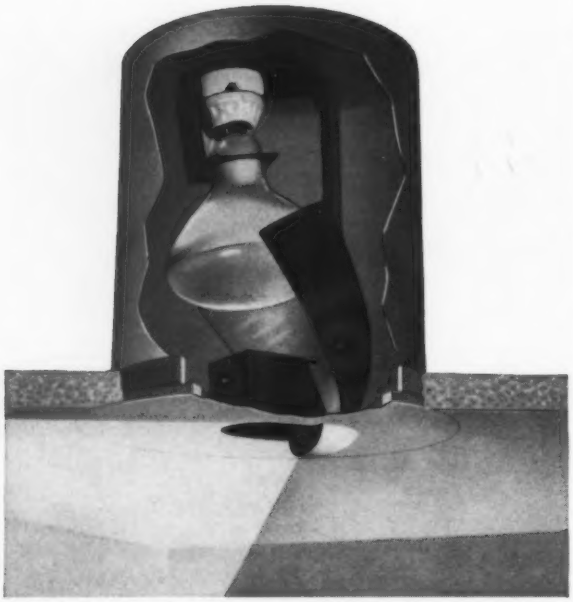

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Redecorated Showroom

The Carolina Mirror Corporation, North Wilkesboro, N. C., has redecorated its showroom in the Merchandise Mart, Chicago. Designed by John Van Koert, consulting designer to the company, it incorporates spacious divi-

sions, the use of stretched burlap in dark blue and beige over perforated Masonite for easy hanging of mirrors, no glare ceiling lighting and Armstrong's cork vinyl floor tile. A view of the showroom shows the new *Delineator* line recently introduced, designed also by John Van Koert.

Ballet Murals

James Seeman, President of Murals, Inc., has announced that Larrain of Paris will design a series of scenic panels based upon the late Marquis de Cuevas' ballet "The Sleeping Beauty". It was Larrain who designed the original sets and costumes for the ballet produced in Paris by the late Marquis' famous ballet company.

French Provincial Chair No. 724
covered in our exclusive Loom Aubussan. The 35 colors woven into this tapestry blend luxuriously with any room setting—and the material is woven so tightly it will hold water!
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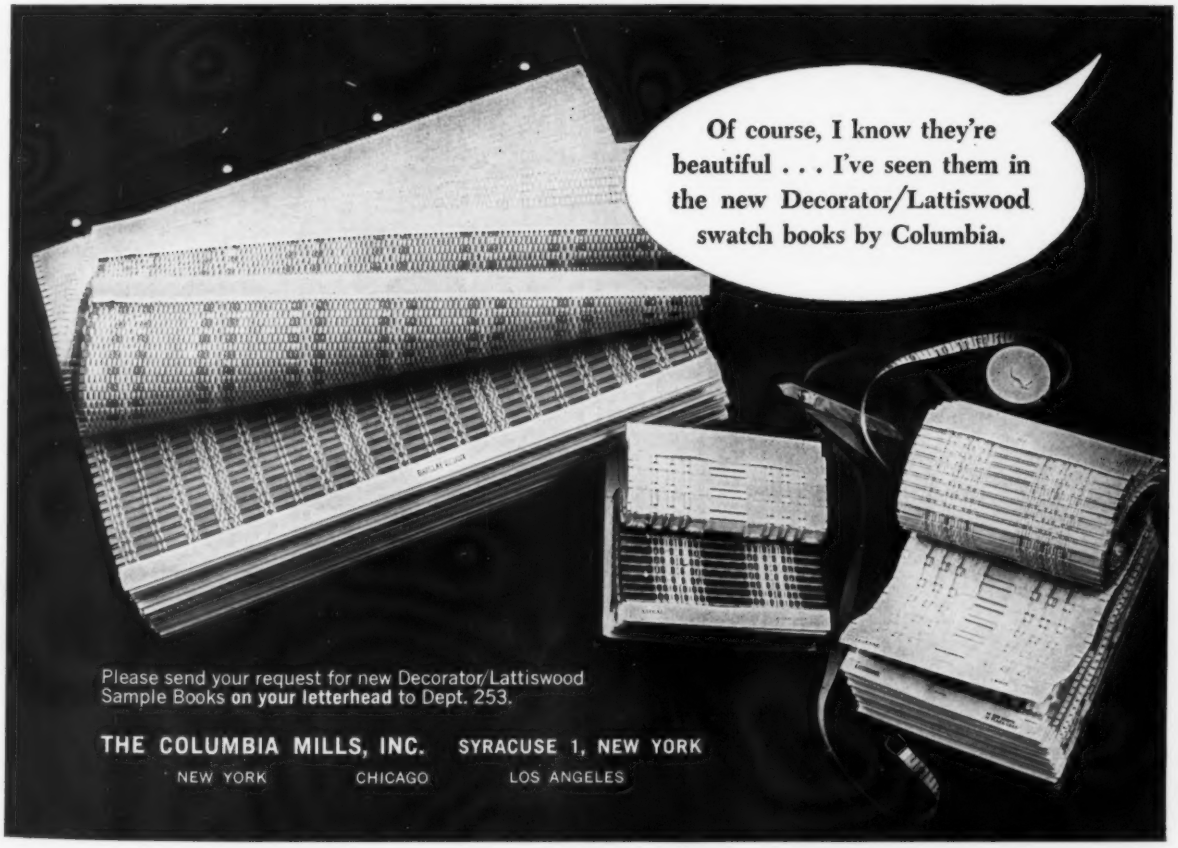

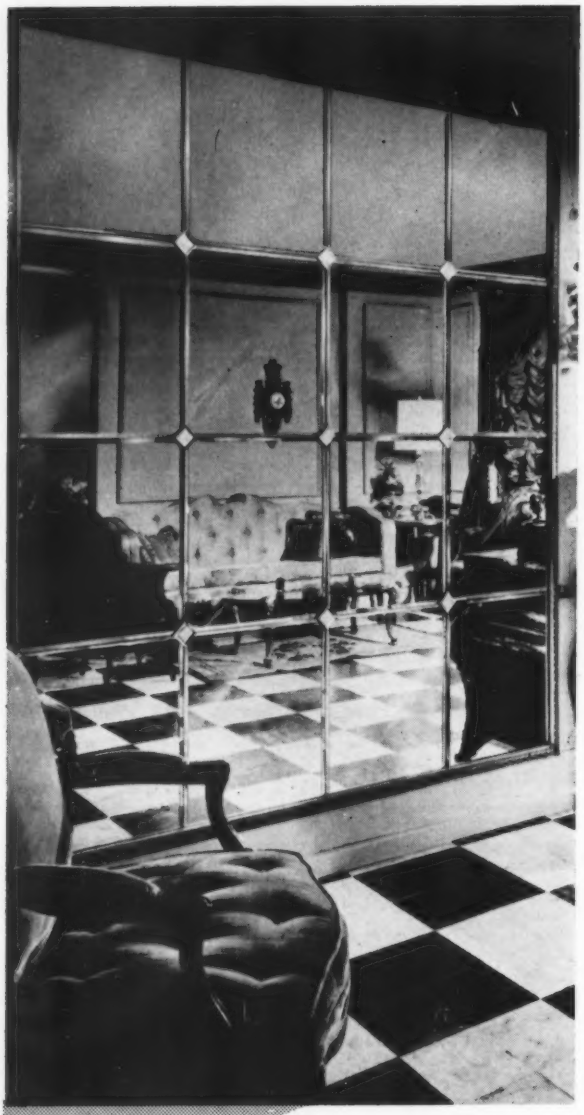

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TRADE NOTES

New Shop for Artificial Plants

Boyer, Inc., 933-2d Avenue, New York, is a new source for unusual and exotic artificial flowers, trees and plants. The shop is well staffed for large or small jobs either from stock or on special order.

New Rug Firm

Carpets International Inc., a new source for carpeting and rugs from all over the world, has been established with Robert Stone, as president, at 3115 West McNichols Road, Detroit 21, Michigan. The wide range of stock includes custom and contract carpeting, area rugs from Spain, France, the Scandinavian countries, Japan, Belgium, Portugal, Poland, Israel, the Near East, Greece, Italy and coir and sisal rugs from Haiti, the Philippines, France, West Germany and American-made rugs. Branch showrooms will be opened in the near future.

Chicago Showroom Moves

Dux, Incorporated, importers and manufacturers of contemporary furniture, has opened a new showroom in the Merchandise Mart, Chicago, according to Folke Ohlsson, president and designer. Occupying about 3000 square feet on the 6th floor, the showroom features the company's complete collection of residential and commercial furniture. James R. Hopkins is manager.

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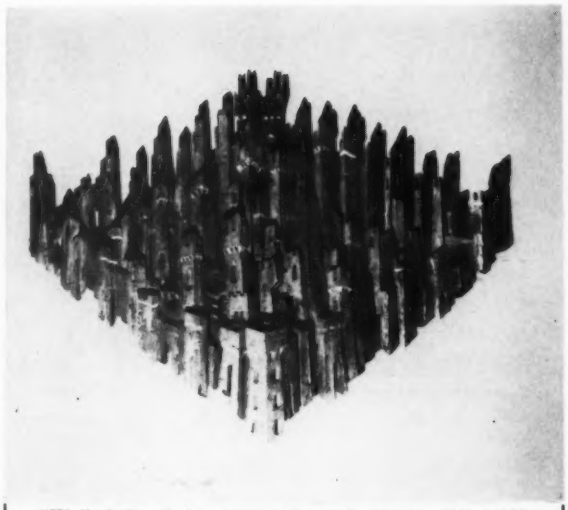

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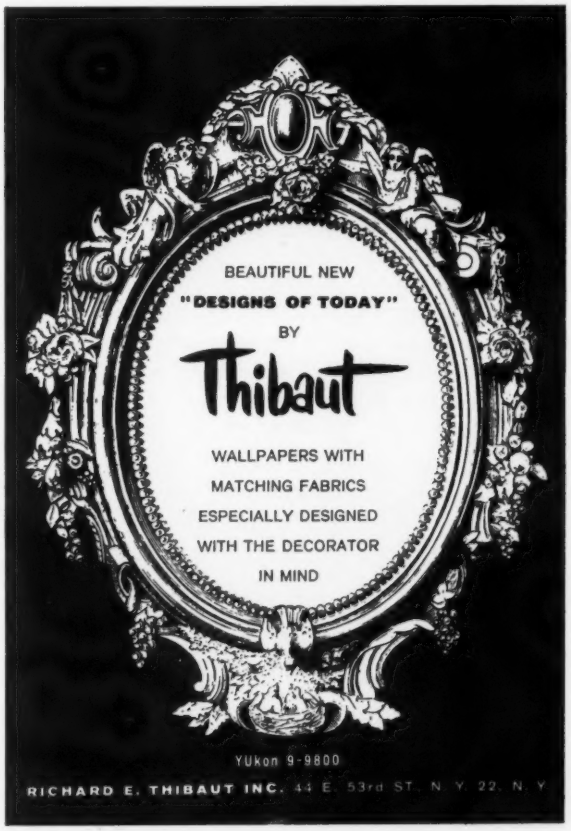

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Promotional and advertising aids, such as placards, labels, showcards, etc., calling the public's attention to National Interior Design Month, September 18 through October 18th are now available. Firms may have their own names imprinted on mailing pieces at a small additional cost, and information regarding the purchase of these promotional and advertising pieces may be obtained from the Designers and Decorators Service Company, 151 West 46th Street, New York 36, N. Y.

New Service for Interior Designers

The Paul J. Glickman Associates, 507 5th Avenue, New York 17, announces an emergency service for interior designers whose projects are located in New York City and vicinity. The service includes procuring physical information and critical field dimensions which will be forwarded to all parts of the country and upon request, field supervision services will be rendered in construction and decorating phases of the project. All information will be in strict confidence.

Texas Company Moves

The Warner Company of Texas, Dallas, Texas, has moved from 146 Cole Street to 1333 Slocum Street, two blocks from the Decorative Center, where an attractive new showroom is combined with full wallpaper warehousing facilities. Kenneth Bernat is the manager.

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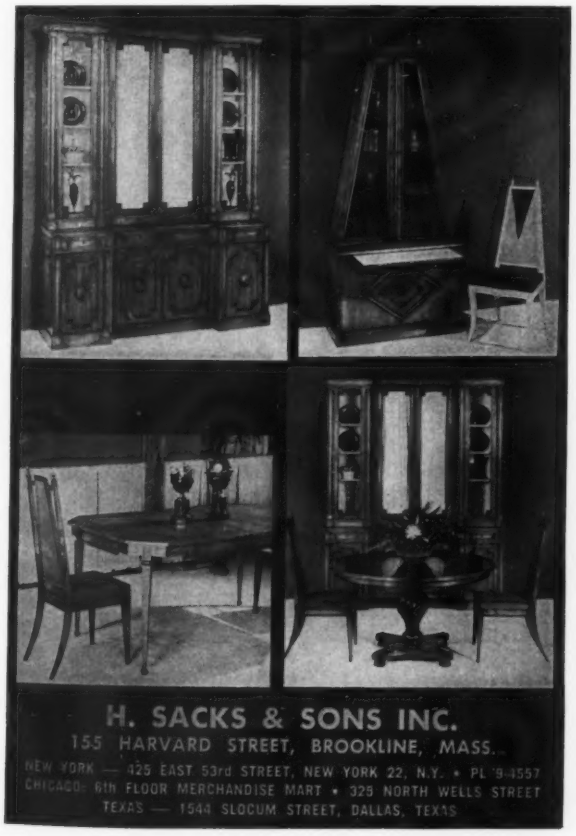

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Goodrich Establishes Design Center

B. F. Goodrich Company announces the establishment of a Design Center for the design, styling and packaging of all of the company's products including home furnishings, under the management of James D. Floria, A.S.I.D. Mr. Floria, recently appointed director of design for the company and formerly a partner of Brooks Stevens Associates, industrial design consultants, will have his headquarters at 300 Park Avenue, New York.

New Address

The Brown-Jordan Company and California Wrought Iron Company have moved and announce their new address as: P. O. Box 272, El Monte, Calif.

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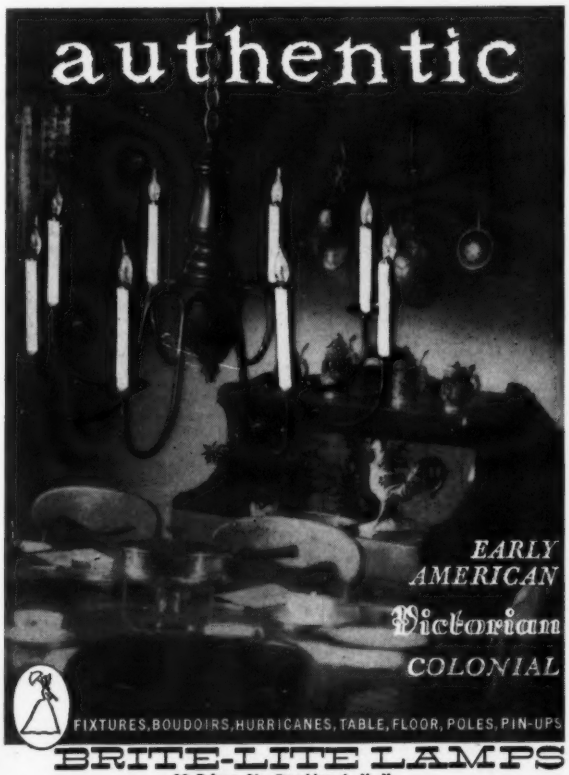

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Grosse Pointe, Mich.—*Arthur Fetter, Jr., 886 Lakeland Ct.*
Novato, Calif.—*Floyd Fisher, 417 Via Del Plano*

Washington Furnishings Exposition

Plans have been announced for the first annual Washington Furnishings Exposition to be held at Pier 91 in Seattle from September 25th through October 1st. The exposition is being sponsored by the Northwest Furniture Retailers Association and The Seattle Times. In addition to the sponsors named, the Washington Chapter of the A.I.D. and the National Society of Interior Designers are assisting on the project. The exposition will encompass the entire furnishings field offering the viewing public five acres of the newest in furnishings. One section of the pier will be devoted to table settings; another will feature foreign country stylings.

Early Americana

To your addresses of sources for antique accessories, be certain to jot down that of Richard S. Decker, 141 East 54th Street, New York, a delightful shop specializing in early Americana, including color prints, watercolors, objects in pewter and in faience, and so-hard-to-find period frames. Associated with Mr. Decker are Mrs. Elsie Trask and Mrs. Valerie Clark, interior designers of taste and long experience, who will be pleased to offer assistance in a quest for anything decorative that may be eluding you. The selectivity of the bibelots displayed here is exceptionally high, and the treasures arriving from time to time augment an extensive stock.

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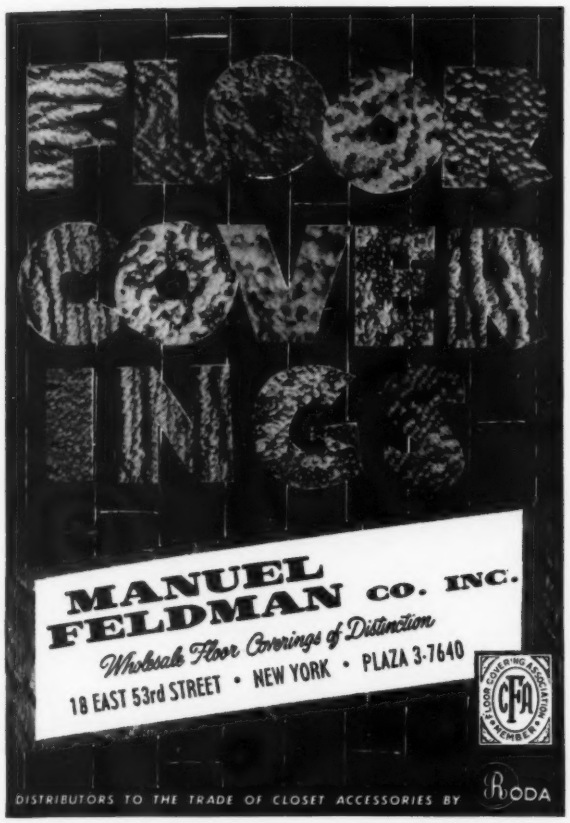

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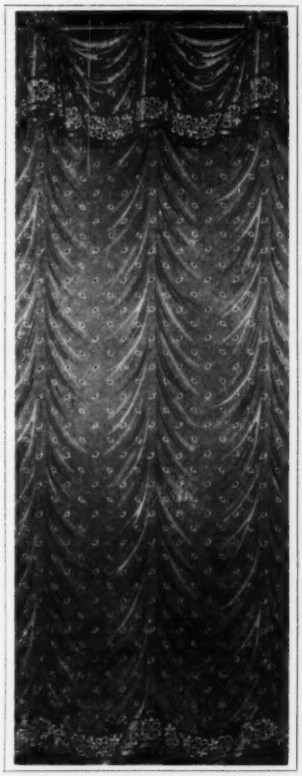

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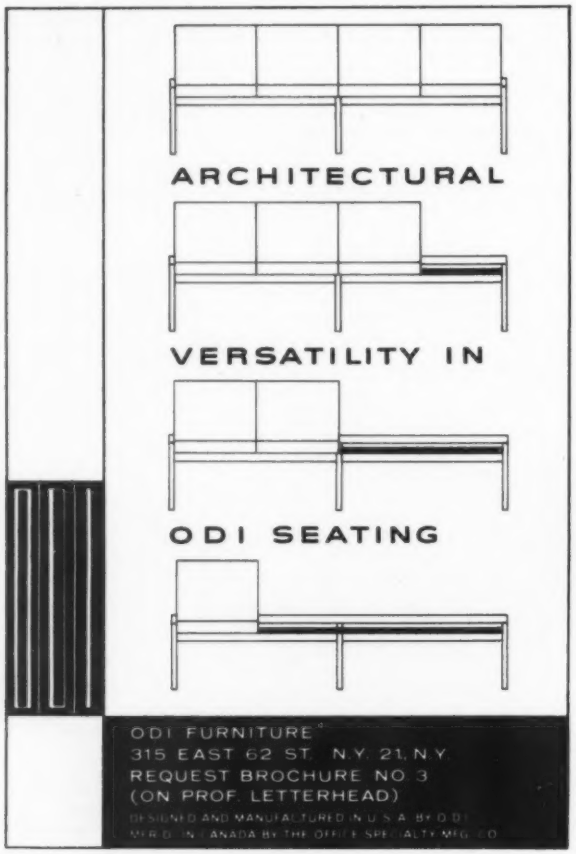
A.I.D. INTERNATIONAL DESIGN AWARDS

by Marc T. Nielsen, F.A.I.D.

The 17th Annual A.I.D. International Design Awards is again receiving top interest among designers and manufacturers here and abroad. The A.I.D. is dedicated, in their Awards program, to make known to the consumer public what the market offers in good design and to commend the designers and manufacturers who, in the opinion of the jurors, have created the outstanding designs and products in their fields which contribute to the practice of interior design and decoration. As the A.I.D. is a non-profit organization, with limited funds, it was decided that the participants share in the expense by paying a $10.00 entrance fee. This year, the judging will be one month earlier, giving ample time for the proper

Three members of Awards Jury, left to right: Marc T. Nielsen, Delroy Stanley, James Amster.

display of the winners at the annual dinner, January 7, 1962, at the Pick-Congress Hotel, Chicago. It is hoped also that, by having all entries sent directly to the studio of Marc T. Nielsen, chairman, to facilitate the handling and eliminate duplication of effort and expense. Some manufacturers and designers are finding it advantageous to send the actual product as their entry. If this is done and the article wins an award, it can be retained for the January showing without additional transportation and expense. The Jury will make their decisions only from entries submitted according to the rules. The Jury meets September 25th and 26th, and all entries must be in by that date. In fairness to all, no supplementary judging will be made at the showrooms.



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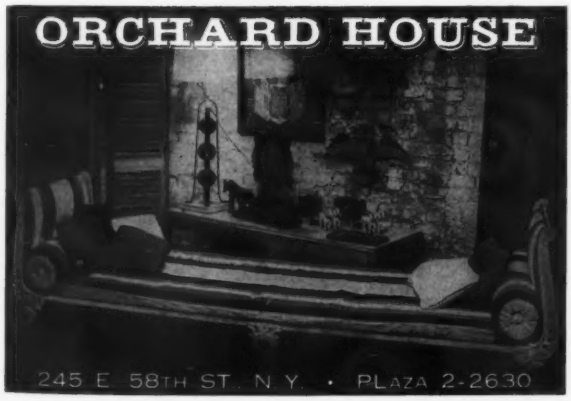

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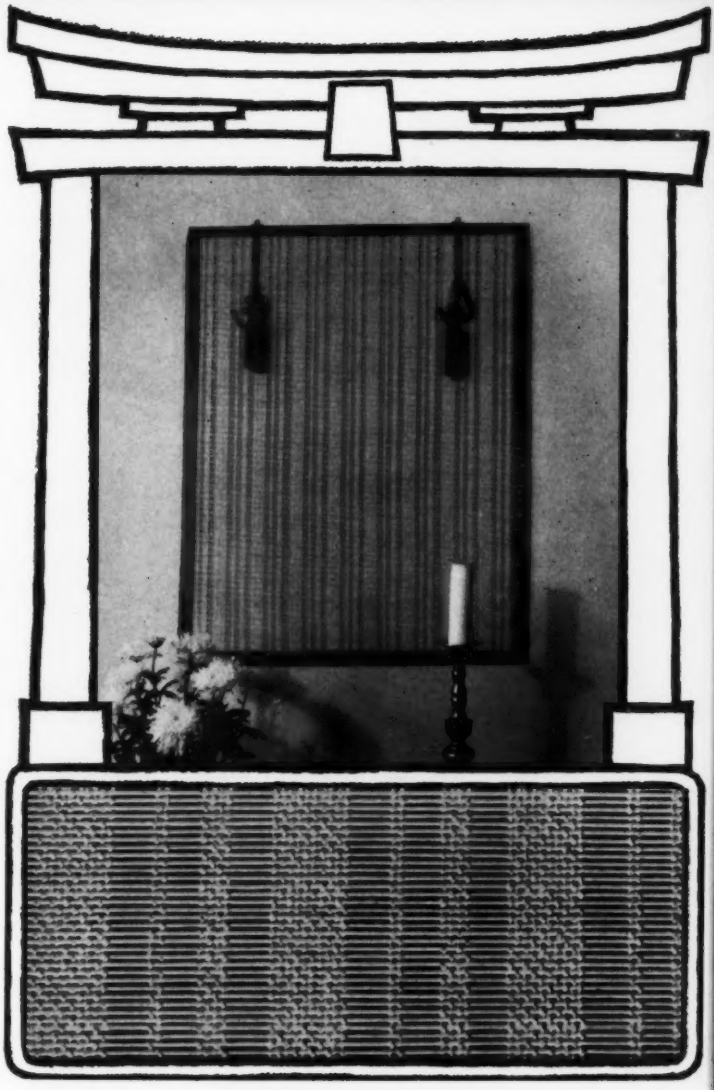

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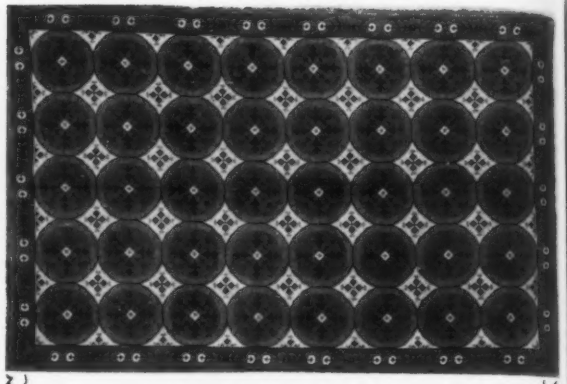

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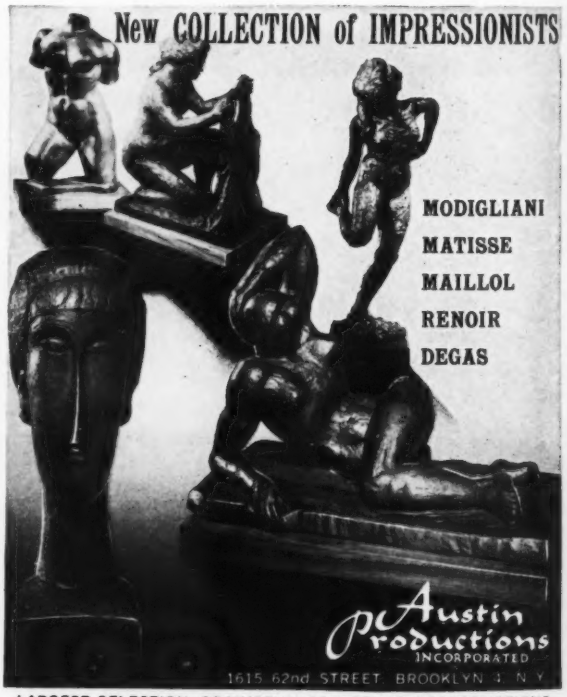

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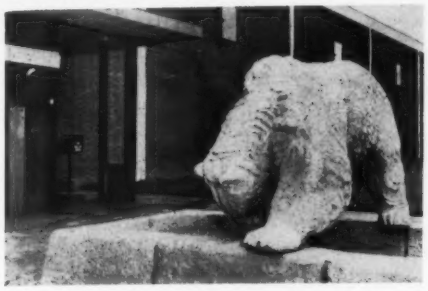
Second Art Acquisition for Dallas Center

In the World Garden of Art on the grounds of the Dallas Market Center, Dallas, Texas, the second sculpture in its long range program of incorporating the work of international sculptors has been acquired. As illustrated, "The



Bear" is the work of the Danish artist, Mogens Boggild. Approximately two acres are devoted to the terraced garden, another instance of the interest shown by industry in the arts. The first acquisition, unveiled last fall, was by the Italian artist Somaini. Sculpture from Australia will be unveiled shortly.

New Sales Manager

Stanley Wolf, president of Nessen Studio, Inc., 317 East 34th Street, New York, announces the appointment of William T. Weber as sales manager. Mr. Weber was previously district manager of Jens Risom Design, Inc., Chicago.

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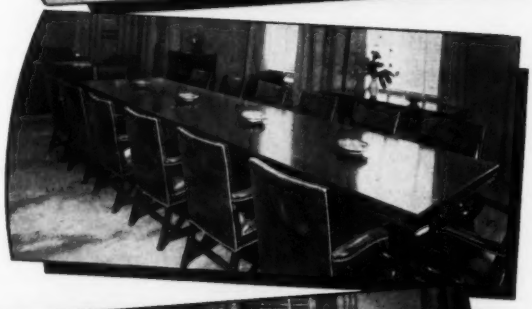

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New Erwin-Lambeth Representatives

Herbert C. Emmons and Alan W. McKae, South Pasadena, California, are now representing Erwin-Lambeth, Inc., Thomasville, N. C., in the far western states with the exception of Colorado and Wyoming. The firm also carries the lines of Johnson Furniture Co., John Widdicomb Co., John Stuart, Inc., and the Gunnar Schwartz Danish Import lines. Charles Newman, Furniture Galleries, Denver, will continue as the Erwin-Lambeth representative in Colorado and Wyoming.

Two Showrooms for Furniture Firm

John Scalia, Sr., president of John Scalia, Schmieg & Kotzian, Inc., has announced the opening of a separate showroom at the company's factory, 521 East 72d Street, New York. Here an entire floor will be devoted to discontinued designs and inventory clearance merchandise to be sold at reduced prices. The firm will maintain its regular showroom at 305 East 63d Street.

New Selig Appointments

Selig Manufacturing Company, Leominster, Mass., announces the appointment of J. A. Wexler as assistant sales manager. In this capacity he will be assistant to the President, Samuel Wexler, as well as Richard Lauer, sales director. Alan Marcus, formerly assistant to the president, will be the company's sales representative in New Jersey, Westchester and surrounding counties.

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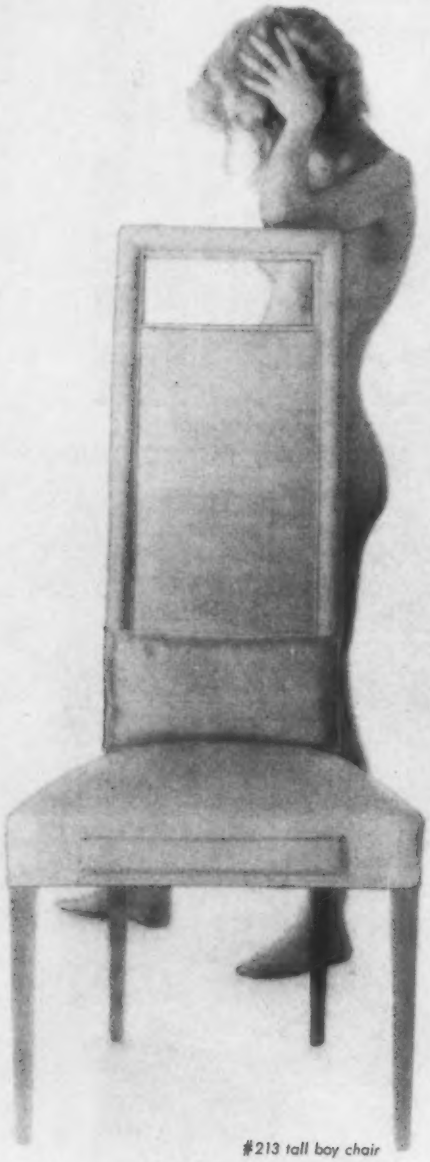

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In Memoriam

Helen Park Prem, of Deer Meadow, Staatsburg and New York City, died on Friday, July 21, after a long illness. A preliminary service was held in Poughkeepsie, following which a final service was held in the Chapel at Spring Grove, Cincinnati. Born in Cincinnati on January 13, 1912, the daughter of Professor Clyde W. and Mabel Ressler Park, she was married on June 16, 1946 to Richard Robert Prem. In professional circles she was best known as Helen Park, an active member of AID, NSID and The Decorators Club of New York. But the story of her career is a strangely interesting one from beginning to end. For initial education she was enrolled in Mrs. Lotspeich's private school, where her flair for art was soon recognized. At the Art Academy and School of Applied Arts, University of Cincinnati, where her father was Professor of English, she majored in architecture and interior design, and in her early twenties was recognized as outstanding in modern furniture design. A few years later and she was established in New York, soon to be nationally known through her modern furniture and as an associate colorist for National Carbon and other industries. Following these years she concentrated upon interior design, widely diversified in styling, for both country and city homes, as well as block-long floors for A. H. Stiehl Furniture Company; the huge Art Loom headquarters and the Rogers Showroom in New York.

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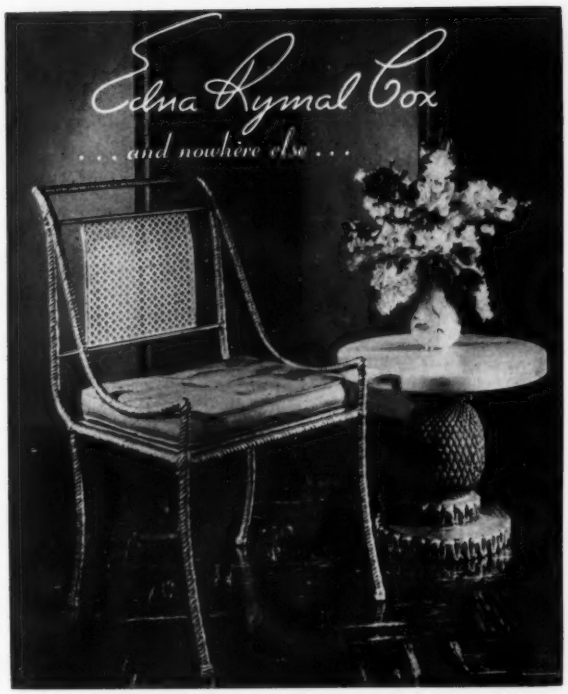

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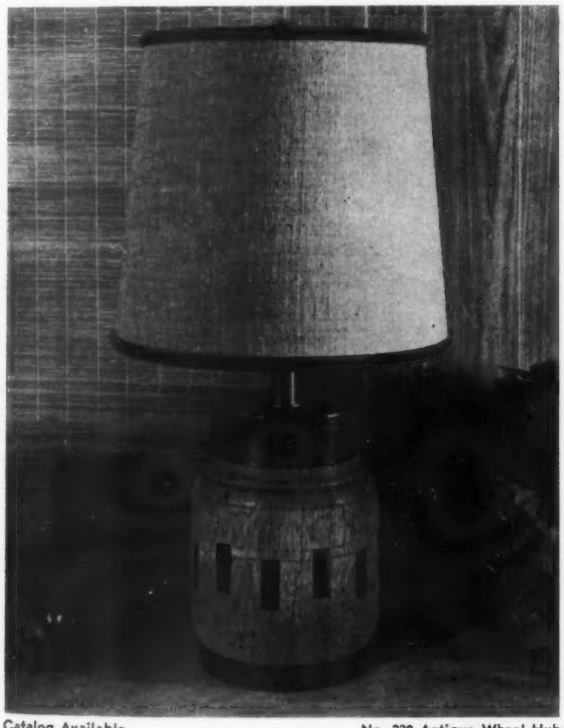

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New Chicago Office

The Luxo Lamp Corporation has opened a mid-western office at 600 West Jackson Blvd., Chicago 6.

Errata

In our June issue we reported the publication of the new Architective Furniture Series catalog of John Stuart, Inc., and erroneously listed the company's address as 1 Park Avenue. The correct address is: Park Avenue at 32d Street, New York 16.

* * *

A new Plan-a-Room kit, complete with punch-out furniture templates to ¼" scale for use in planning furniture layouts, as reported in the June issue should have been designated as the *Plan-it-Kit*, available for $2.98 from Plan-it-Kit, Box 429, Westport, Conn. The *Plan-a-Room* kit, originated by Paul R. MacAlister, F.I.D.I., well-known interior designer, contains miniature wooden models of furniture (76 pieces scaled ½" to the foot) to be used in designing a room of any style or period. The price is $6.95, from Plan-a-Room, Box 157, Lake Bluff, Ill.

* * *

Credit for all interior and exterior photographs of the Lytton Savings and Loan Association, designed by Adele Faulkner, A.I.D., and shown on page 102-109 of the December 1960 issue, should have been to Julius Shulman.

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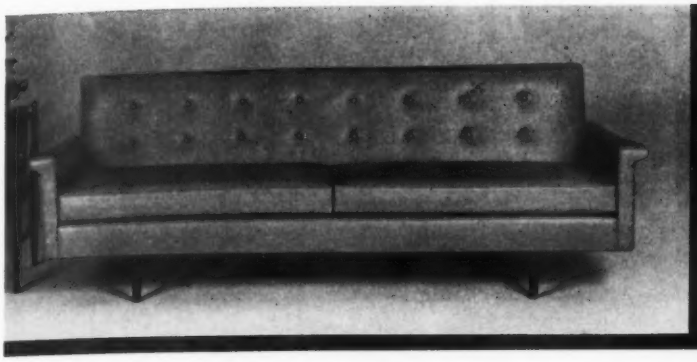

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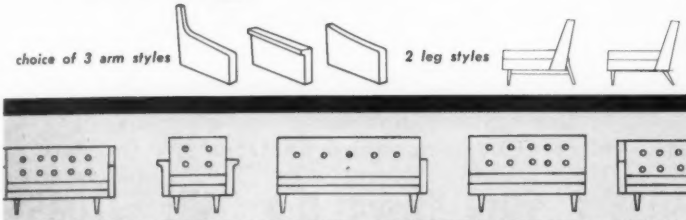

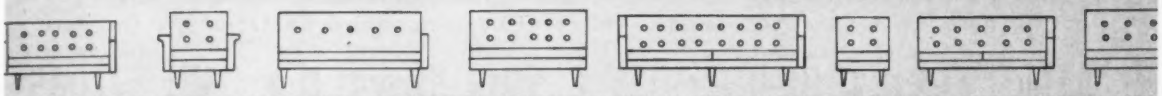

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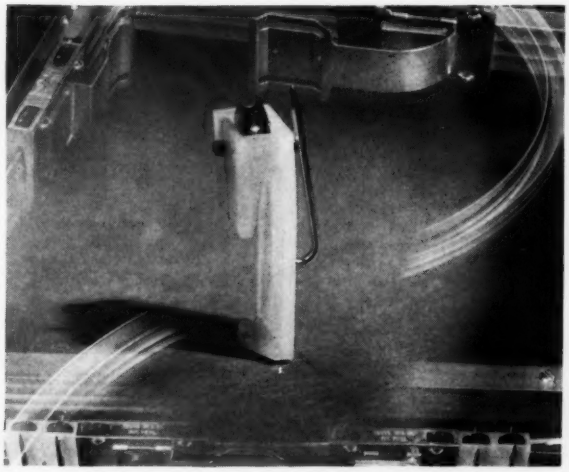

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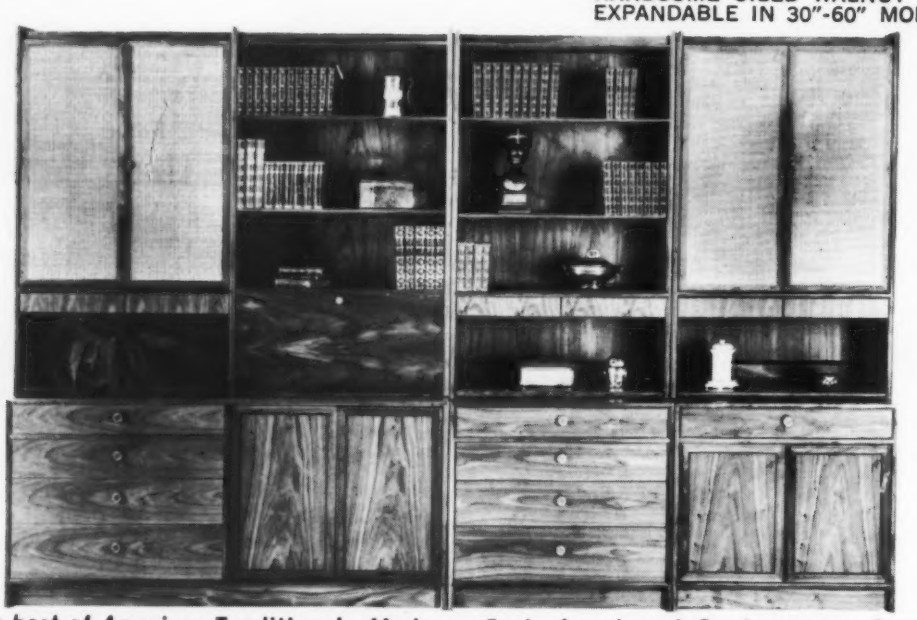

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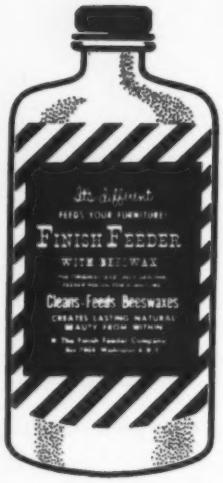

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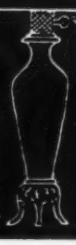

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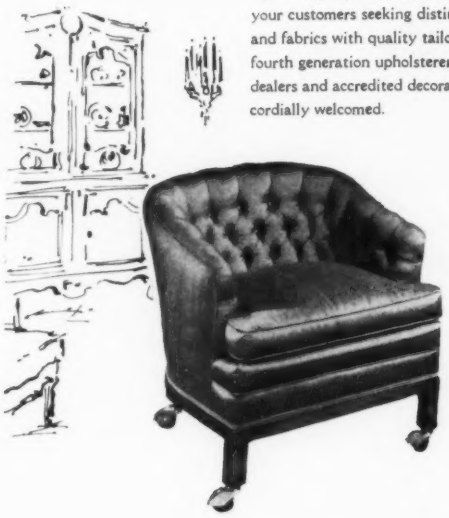

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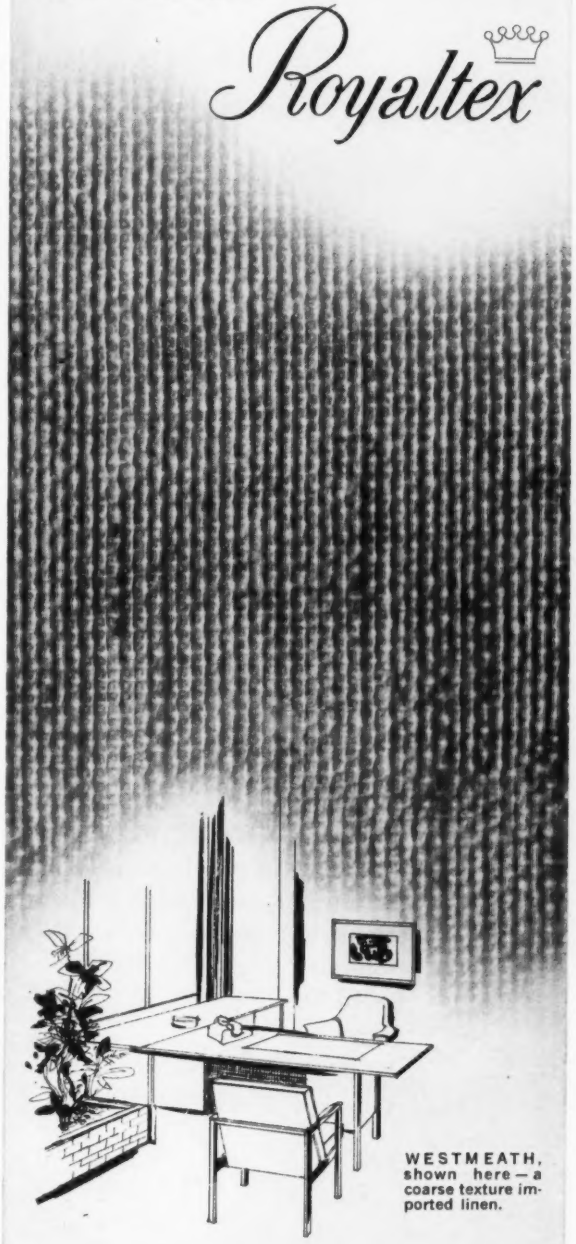

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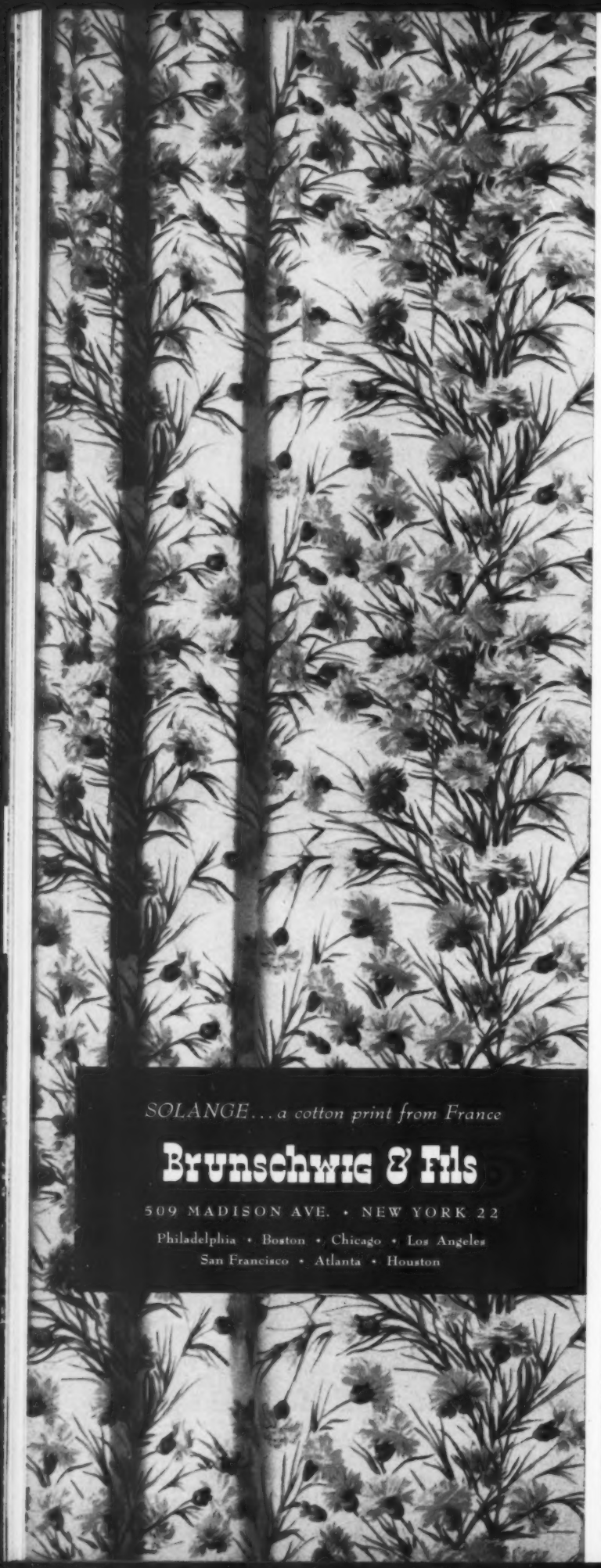

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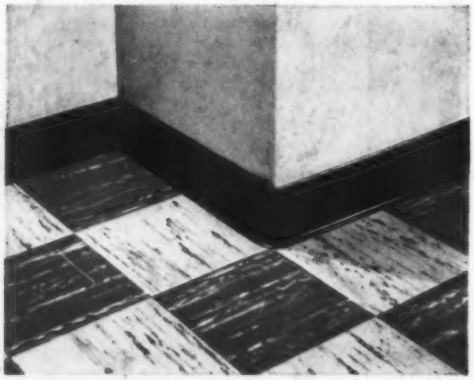

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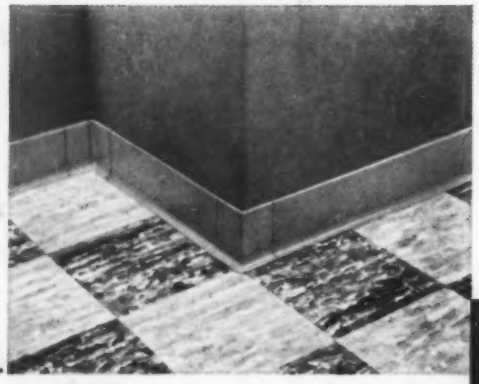

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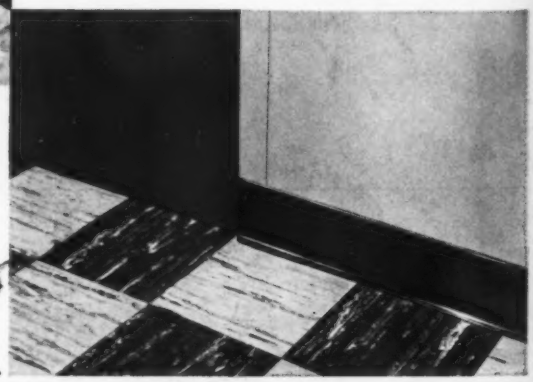

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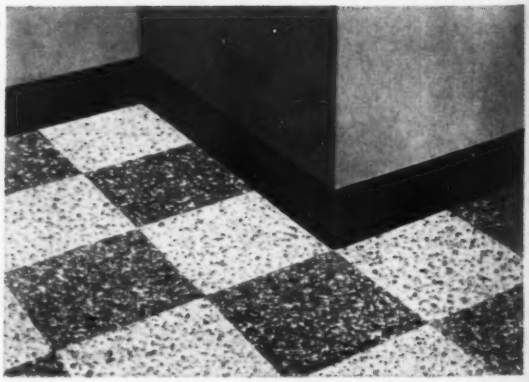

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